THE RĀMĀYAṆA : A LINGUISTIC STUDY

The Rāmāyaṇa – A Linguistic Study[1] is by far the most perceptive critical work of ~~Dr. Shastri~~ the author. As is evident from the title, it purports to be the first full-fledged appraisal of the language of Vālmiki's epic in its various contours. Of the vast mass of Sanskrit literature, both sacred and profane, the *Rāmāyaṇa* and the *Mahābhārata* have exercised so powerful an influence on the Indian society, down the ages, that they have unwittingly become synonymous with the wisdom and ethos of the land. It is, however, nothing short of a paradox that while the *Rāmāyaṇa* has been closer to its genius, it was the *Mahābhārata* that was issued in print first. It was perhaps the spell of the massive diversity of its contents that addedly turned it into a stupendous mass of human learning. Its linguistic peculiarities also invited due attention. Beginning with Holtzman's '*Grammatical Notes*', the eminent linguists, both Indian and foreign, have sought to turn focus on the varied characteristics of the language of this encyclopaedic tome. Prof. Kulkarni's '*Notes on the Language of Mahābhārata*' ranks fairly high on account of its varied virtues. All this, however, cannot negate the fact that it is the *Rāmāyaṇa* that is more intimately interwoven in the texture

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1. Munshi Ram Manohar Lal, Delhi, 1964.

of the Indian society and is, as such, the epicentre of its devotion and reverence. The values and ideals that it laid down are as valid today as they were when first enunciated. So far as its impact on literature is concerned, whatever the language and genré, it is so deeply indebted to the *Ādi-kāvya* for its theme, style and imagery that a formidable mass of Rāma-literature has cropped up, over the years. The rich cultural and social data embodied in the epic have also engaged the attention of the enlightened critics which has happily led to the emergence of some notable dissertations on various aspects and institutions of the *Rāmāyaṇa*-society. Its literary worth has also been examined with equal vigour and gusto

The language of the *Rāmāyaṇa*, not unlike that of the Great Epic, is marked by an exuberance of peculiarities that perforce call the notice of the grammarian and the linguist alike. It is doubtless paradoxical that while on the one hand, Vālmīki's language adheres, almost religiously, to the discipline imposed by Pāṇini, on the other, it flouts it with impunity, rather indifferent abandon. The violation of the Pāṇinian rules, not infrequently, assumes ridiculous dimensions. Discordance in gender and number between the *viśeṣaṇa* and *viśeṣya*, disparity between the person or number of the agent and the verb. wilful transformation of the *halanta* bases into *ajanta* ones

suffice to bear out the contention. Dr. Michelson sought to dismiss these unpāṇinian forms as archaisms, remnants of the Vedic vocabulary. While rebutting Michelson's contention, Prof. A.B. Keith sought to identify the linguistic tendencies operating behind them. The ancient commentators were content to treat them as ārṣa or chāndasa.[1] The corpus of the linguistic aberrations that abound in the Rāmāyaṇa have been subjected to an indepth analysis by a galaxy of eminent scholars. But the unpāninian forms represent only one aspect of the language of the Rāmāyaṇa work. There is much else in the epic that is noteworthy from the linguistic point of view and sheds welcome light on the growth of the Sanskrit language and the tendencies that influenced it, down the ages.

Prof. Jacobi tried to wash off his hand with these unwholesome forms of the epic language by arrogantly dubbing it as 'Vulgar Sanskrit'.[2] To Prof. Keith also 'The Sanskrit of the Rāmāyaṇa is unhappily at times pretty bad'.[3] Dr. S.K. Chatterji has gone a step further. He is unequivocal in his belief that the Mahābhārata, the Rāmāyaṇa and the Purāṇas fall within the 'same linguistic orbit'. In his view the language of the Rāmāyaṇa represents Sanskritisation of the Prākrit original which he is convinced was composed in what he fondly calls 'Vernacular Sanskrit'.[4] On careful

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[2] Das Rāmāyaṇa (Tr. R.D. Vadekar), P. 112-119

[3] The Rāmāyaṇa – A Linguistic Study, P. 217

[4] Ibid. Foreward, p. XV

consideration of the issue ~~Dr. Shastri~~ the author has come to the conclusion that "the language in the time of the Rāmāyaṇa .... had not developed that rigidity and fixity which became its characteristic hall-mark in later times. In the time of the epics and the Purāṇas it was flexible enough to still preserve in it a wealth of alternat~~iv~~e forms which in the process of standardisation was lost. With the passage of time the grip of Pāṇini's grammar grew tighter and tighter on Sanskrit while the earlier multiplicity of forms died out with a few select survivals which conformed to the Pāṇinian norm".[5] Dr Siddheshvar Varma seems to concur with the author. In his opinion Vālmiki's Sanskrit is a 'language-in-the-making'.[6] He also discerns in it "a tendency to rapproachement with the language of the masses."[7]

However, such an interesting language has not received the sustained evaluation that it richly deserves. The present work is intended to meet the desideratum. One is simply thrilled by the fascinating appraisal of Vālmiki's Sanskrit in its entirety that the author has attempted in this not-too-bulky a volume, with the help of old commentators and modern linguistics. The study represents not only a full-fledged critique on the language of the Ādikavi, it seeks to project in bold relief the genius, nature and

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5. Ibid, P. 178

6-7 Ibid, Introduction P. XVIII

sequential growth of the Sanskrit language of the age. Written in chaste language and fluently lucid style, the work touches high watermark in contemporary linguistic studies. It has paved the way for a similarly perceptive study of the language of the ancient texts, which the eminent Sanskritists may undertake with profitable return. As aptly observed by Dr. Siddeshvar Varma, the study proves it beyond cavil that Sanskrit studies might have lost in width in the present age, they have acquired unprecedented depth.

Besides the Preliminary observations, the study is divided into nine chapters of uneven size. Of these, the last chapter that concerns itself with examining the unpāninian forms is the longest, spilling over as many as sixty nine printed pages. That is successively followed by a supplement on synonyms, and Indices of classified words and roots.

Entitled as 'Vālmiki - The Immortal Bard', the preliminary write-up forms a prelude to the work proper. It goes far to mirror the excellence of the study and the winsome style of the author. Herein an extremely perceptive note on Vālmiki and his epic, which brings out, in sweetly ringing phraseology, the undying appeal of the Rāmāyaṇa, is succeeded by a brief narration of the pecularities of its languages which are accorded detailed treatment in the subsequent chapters.

(i)

The appraisal of the language of the *Rāmāyaṇa* begins in the work with a searching scrutiny of its vocabulary, which is notable on counts more than one. The epic is found to preserve a crop of words that are seldom met with in the subsequent literature. Even if they are, they bear the meanings which widely differ from what Vālmiki has intended them to convey. Not unoften, he uses popular words in highly peculiar and unfamiliar senses. Thus the word *Brāhmaṇī* in the hemistich *hṛṣṭaḥ paśyati tasyāntaṁ brāhmaṇī karakādiva* (III. 29. 5) does not denote 'a woman of Brāhmaṇa caste or wife of a Brāhmaṇa'. It has been used here in the extremely rare sense of 'a lizard with a red tail', *raktapucchikā*, as the commentators put it. The form and meaning of *karaka*, also employed in the hemistich, are equally unfamiliar. It would be unjust to treat it as a contracted form of *kārakā*. It stands for 'poison' in the verse.

The word *śarāvara* is unknown to Sanskrit to the extent that it is not noticed even by Monier Williams. It occurs at least twice in the *Rāmāyaṇa*.

1. तच्चाग्निसदृशं दीप्तं रावणस्य शरावरम् । (III · 51 · 14)
२. शरावरौ शरैः पूर्णौ । (III · 64 · 49)

While according to the author it means an

armour (*kavaca*) in both the verses, the commentary Tilaka seems to be more convincing in rendering it as *tūṇīra* (quiver) in the latter.

The line 'नीलां कुवलयोद्घातैर्बद्धवर्णां कुथामिव' (III.75.20) throws up two words which cannot in any way be claimed to be well-known. *Udghāta* has been used here in the sense of 'heap' (*samūha*) which is extremely unfamiliar. While it is not recorded by Monier Williams, the second word *kuthā* meets his notice. It means 'a painted cloth serving as an elephants' housings' (*karikambala*). Though alternatively rendered as *kuthā* by the commentator, *paristoma* seems to have been somewhat different from it. Its association with the *śayana* in the verse कृमिरागपरिस्तोमे स्वकीये शयने यथा (IV.23.14) unerringly suggests that it was a peer of the modern bedsheet with variegated prints. The commentator's rendering as *āstaraṇa* is beyond reproach. The word *kṛmirāga*, used in the verse, is both rare and controversial. While one of the earlier commentators interpreted it as 'lac dye', according to Tilaka it means the redness of insects like *indragopa*, the *kṛmi* in *kṛmirāga* standing for *indragopakṛmi*. In the discussion on words conveying different kinds of cloth, *guhāgahana* also deserves notice. Though clear in its import, it has come to be invested with a modicum of ambiguity in the *Rāmāyaṇa* (गुहागहन-संछन्नाग्र – IV.25.25), which uses it in the rather technical sense of 'a covering spread over a

palanquin' (*śibikopari prasāryamānam pañjaram*).

Not unlike *guhāgahana*, the word *Caitya*, otherwise so well-known in the sense of *stūpa* or funeral monument, is shrouded in obscurity so far as its use in the following verse is concerned — नागहेतोः सुपर्णेनैव चैत्यमुन्मथितं यथा (IV. 19. 24). It evidently means here an anti-hill, *catuṣpatha vartivalmīkam*, as interpreted by the commentator with remarkable precision.

Gṛhātigṛhaka, though apparently innocuous, poses difficulty the way it has been used in the *Rāmāyaṇa*. It is tempting, rather natural, to explain it as 'houses over houses' i.e. the various storeys of the houses. This is indeed how Kataka interpreted it. But Tīrtha takes it to mean 'pleasure-houses built away from the busy localities' (*gṛhānatityātidūre svairavihārārtham nirmitā gṛhāḥ*)

Used in the verse 'वने वासितया सार्धं करेण्वेव गजाधिपम्', (V. 21. 18), *vāsitā* belongs to the corpus of remarkable words. ~~in the vocabulary of the epic~~ As an adjective to *kareṇvā*, the commentator rightly takes it to mean 'lustful', 'desirous of sexual union'. Amara enumerates it as one of the synonyms of *kareṇu* itself. It is in this sense that the word has been used in the *Yogavāsiṣṭha*. *Vāsitā* appears to be one of those synonymous words that were originally adjectives but due to their close association with the nouns, come to stand for the nouns they once qualified.

The word *ganikā* occurring in the verse 'कच्चिन्न गणिकाश्वानां कुञ्जराणां च तृप्यसि' (II·100·50) is equally intriguing. In view of its use in juxtaposition with such animals as horses and elephants, *ganikā* here is not intended to denote its usual sense of 'harlot'. It has been used in the highly unfamiliar sense of a she-elephant.

Kālikā is another interesting word which has been used by Vālmīki in a peculiar sense (VI·22·21). The commentator, on the authority of an earlier lexicon, renders it as a mass of cloud (*meghajāle tu kālikā*). The meaning suits the context extremely well. In the *Yogavāsistha*, it has been used in an equally rare sense of ignorance. The two meanings assigned to Kālikā seems to represent but different shades of its primary sense.

The *Rāmāyana* is punctuated with scores of such words as have been used in their etymological rather than the primary sense and are thus instrumental in unfolding the various stages they have covered in their march to development. The word *vaidya* belongs to this category. Etymologically it means learned (*vidyāmadhīte veda va*). It is found used at least once in the *Rāmāyana* in this sense (II·100·13). However, its primary meaning (physician) has overwhelmed the etymological sense so completely that it is all but established as its major sense. It is again the etymological sense of the well-known word

vilakṣaṇa that is intended in the verse उद्वीक्ष्योद्वीक्ष्य नयनैर्भयादिव विलक्षणैः. Etymologically it means 'lustreless' : *vigatam lakṣaṇam śobhā yeṣām taiḥ*.

'Name of Arjuna's arrows' is the sense of *añjalika* given by Monier Williams. But in the opinion of the author it seems to have been used in a slightly different sense in the following verse of the *Rāmāyaṇa* — नाराचैरर्धनाराचैर्भल्लैरञ्जलिकैरपि (VI. 45. 23). Since *añjalika* occurs here in the company of words meaning weapons, it must mean a missile, weapon in general, with *añjali*-like edge (*añjalyākāramukhaiḥ*). It does not necessarily mean an arrow. It may well denote any weapon resembling a spear.

Of the words that are recorded in the lexicons but whose occurrence in the literature is extremely rare, though they are happily used in the *Rāmāyaṇa*, mention may be made of *saṁghāṭa*. The word is used thrice in the following verses.

1. आरोप्य सीतां प्रथमं सङ्घाटं परिगृह्य तौ । II. 55.18
2. तौ काष्ठसंघाटमतो चक्रतुस्सुमहाप्लवम् । II. 55. 14
3. शरीरसंघाटवहाः प्रसस्रुः शोणितापगाः । VI. 43.17

Saṁghāṭa may well be taken to be the cerebralised form of *saṁghāta* (heap, bundle) because it means a float which is made of a heap of logs of wood. It is still a convenient mode of ferrying men and material in remote parts of the country. The Malayalm *Caṅṅāṭa* (float) is doubtless

derived from the Sanskrit saṁghāṭa.

Used in अपूर्वी भार्यया चार्थी (III.18.4), the word apūrvī is one of the most abstruse words in Vālmiki's vocabulary. The commentators have explained it to mean 'one who has not had nor seen the pleasure of a wife'. It in essence means an unmarried person. A critical evaluation of a number of old inscriptions and works had also led Dr. V. Raghvan to conclude that apūrvī means a Brahmacārin[8], which serves to uphold the interpretation of the commentators.

The word rīti is also remarkable in as much as that contrary to its known meanings, it has been used in the Rāmāyaṇa (रीतीनिर्वतया- भास काञ्चनाञ्जनराजतीः – V.1.15) in 'the peculiar and little-known sense of a kind of spring'. It has been explained by the commentator as srotaḥprakārān. Here the derivative meaning retains the primary ~~sense~~ one of the root (rīṅ sravaṇe). Paristaraṇikā is also to be included among the unfamiliar words. It denotes marrow, fat in the Rāmāyaṇa (VI.3.118).

Besides these unknown/little-known words, the Rāmāyaṇa is interspersed with a number of such words as have been cooked up to convey the intended sense. These combine to testify to the poet's skill in quibbling with and playing upon words to give them a shape that suited his fancy. Not being current coin, these

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[8] Indian Linguistics, Vol. 21, 1960, P. 122-123

cooked-up words occasionally pose difficulty in determining their exact sense. *Khagama*, *abhijidabhimukha* and *aranīsuta* are some of the notable words of this class. They have been fashioned to respectively mean bird, southern quarter and fire.

(ii)

The second chapter is also devoted to the vocabulary of the epic. While in the first, an array of rare words with their unfamiliar or not-so-familiar meanings have been subjected to a critical analysis, Chapter Two addresses itself to an exhaustive study of the words which have been listed as synonyms in the lexicons. The synonyms are so called because they denote the same meaning one by one The Sanskrit equivalent for synonym – *paryāyavacanam* – perfectly accords with the sense it conveys (*anvarthasamjñā*). While no two words may express the same meaning with perfect unanimity and may be marked by subtle contours of difference, their promiscuous use occasioned by 'conspicuous approximation in sense' leads them, in due course, to be accepted as synonyms. They thus owe their synonymity to close proximity in use and meaning: *pryāyatvam tvadūraviprakarṣāt*, as wisely observed by Kṣīraswāmin. The fact that the host of so-called synonyms are frequently

juxtaposed in the *Rāmāyaṇa* proves it, more than anything else, that at an early stage of the development of the Sanskrit language, they preserved different shades of meaning and had not yet developed the unanimity in sense they came to denote subsequently. The study is not restricted to a bald analysis of the so-called synonyms, the author has methodically highlighted the tendencies that have been instrumental in obscuring the shades of difference in the meanings of the various words before they settled down as synonyms or near synonyms. In view of its wide sweep and profundity, the study may well be rated as an authoritative dissertation on Sanskrit synonyms, which hitherto ~~fore~~ continued to suffer undeserved oblivion.

The first tendency which went far to dispel the layers of difference in the meanings of a plethora of words is the relationship of *viśeṣaṇa-viśeṣya* in which they originally stood. On account of perpetual proximity to the *viśeṣya*, the *viśeṣaṇa* (adjective) tends to shed its distinct meaning, and appropriates to itself the sense of the *viśeṣya* it ~~had~~ qualified earlier. In course of time, the two are admitted as perfect synonyms. The *Rāmāyaṇa* is virtually brimming with such words. Even in the Veda *pṛthvī* is found to qualify medini ~~mahī~~. Of the corpus of words enumerated as synonyms by the lexicographers, *viṭapi-druma*, *pakṣi-vihaga*, *vidyut-saudāmanī* besides a host of

others, stand as adjective and noun (viśeṣaṇa - viśeṣya - bhāva) The adjective is, more often than not, employed in its etymological sense, though occasionally other meanings of it are also discernible The following verses bear reproduction to drive home the point.

1. स पपात हतो भूमौ विटपीव महाद्रुम: ।
2. तां विनाथ विहङ्गोऽसौ पक्षी प्रणदितस्तथा । IV. 1. 55
3. खेचराणां च पक्षिणाम् । VII. 100. 24
4. कालकूटं विषं पीत्वा स्वस्तिमान् गन्तुमिच्छसि । III. 47. 40
5. रराज राजपुत्री तु विद्युत सौदामनी यथा । III. 52. 14

Of these synonymous words, vitapi~~-druma~~, vihanga, khecara, kālakūṭa and saudāmanī are attributive adjuncts to (mahā)druma, pakṣī, viṣa and vidyut respectively and successively mean 'having twigs', 'flying in the sky', 'poison in tube' and 'on the sudāman mount'.

On account of the plurality of actions performed by them, the various gods in our mythology came to acquire diverse names. It is truer of the mighty Indra, Viṣṇu and Śankara. These names are recorded as synonyms in the lexicons. As such, they are hardly ever met in juxtaposition in the later literature. However, in the Rāmāyaṇa it is not uncommon to see them used together. The conclusion is irresistible that to the Ādikavi they were not synonymous with each other, but stood as viśeṣaṇa and viśeṣya. The viśeṣaṇas gradually assimilated to themselves the meanings of the

nouns and settled down as synonyms.

३ उप~~क~~यात: सहस्राक्षो यत्र शुक्र: पुरन्दर: । VI. 123. 46-47
प्रतिप्रयाते काकुत्स्थे महेन्द्र: पाकशासन: । VI. 121. 1
ते हया: पुरुहूतस्य पुरा शक्रस्य न: श्रुता: । III. 5. 14
सिद्धिमग्निश्च वायुश्च पुरुहूतश्च वज्रभृत । V. 13. 63

The tendency is not confined to the names of the deities alone. Other objects like arrow etc. too were given varied names due to the diverse functions they performed or were otherwise associated with them. Whenever two or more such words are juxtaposed, they are evidently used in their primary sense. In its primary sense one is adjective to the noun it qualifies. Ultimately their viśeṣaṇa - viśeṣya relationship culminates into their synonymity. The following instances ~~deserve notice~~ would bear it out.

1. इत्युक्त्वा बाणमाकर्णं विकृष्य तमजिह्मगम् । VI. 90. 70
2. पत्रिण: शितधारास्ते शरा मत्कार्मुकच्युता: । VI. 88. 22
3. सर्वतश्चापि तिष्ठध्वं सैन्यै: परिवृता बलै: । VI. 72. 13

In the last verse bala and sainya seem to be apparently synonymous with each other. But the possibility is negated by their proximity itself. Balaiḥ sainyaiḥ here means 'an army which is strength personfied' (balarūpaṁ sainyam). As the army is a symbol of strength, the word bala itself came to acquire the sense of army, ~~over the years~~. The English word force in its plural form, provides an exact

parallel.

Of ~~such~~ The other examples ~~as originally existed in the relationship of viśeṣana-viśeṣya with the adjectives gradually appropriating to themselves, the meanings of the nouns they qualified~~, aṁśumat-vivasvat (II. 39.18, V. 47.15), sānumat-parvata (II. 48.10), andhakāra-timira (III. 80.27), vanagahana (IV. 47.11) invite special attention. Here aṁśumat, sānumat, andhakāra and gahana are used as adjectives. It is their etymological sense that is intended in the context.

Likewise the words that once stood in the relationship of upamāna and upameya dissolve. their relationship and over a period of time, come to be accepted as synonyms. Because of its intimate proximity with the upameyavācin word, the upamānavācin gradually appropriates its sense with the result the former is elbowed out and the upāmānavācin comes to hold the field and the two are accepted as synonyms.

an As examples could be mentioned Abhra and ghana ~~are the words that serve to illustrate the phenomenon. in the Rāmāyaṇa~~. They are found used together in the following verses:

1. तमभ्रघनसंकाशमायतन्तं महाकपिम् । V. 57.28
2. विविधाभ्रघनापन्नगोचरः । V. 57.9
3. तद् बलं राक्षसेन्द्राणां महाभ्रघननादितम् । VII. 6.61

Here ~~the expression~~ abhraghana means 'the solid mass of clouds' (abhram ghana iva

abhrasya ghano mūrtirjiva).

The Rāmāyaṇa abounds in a class of synonyms where exists no viśeṣaṇa-viśeṣya or upamāna-upameya relationship. Their juxtaposition in the epic is obviously prompted by the subtle, almost negligible, difference in their meanings, which when obviated, results in their emergence as synonyms (paryāyatvaṁ tv~~at~~adūra-viprakṛṣat~~v~~āt). Among such synonyms mention may be made of the interesting words vallī and vīrudh, which are two of the names given to the creeper. Their juxtaposition in the Rāmāyaṇa, however, seems to put a question-mark on their synonymity. In न चात्र वृक्षा नौषध्यो न वल्लयो नापि वीरुधः (IV. 48. 10) vallis, according to the commentators, are the creeper's which hang on a tree (vṛkṣādyāśritāḥ), while the vīrudhs are those that spread on the ground (bhūmyādhārāḥ). He is ably supported by Kṣīrasvāmin's interpretation of the words in his gloss on the Amarakoṣa. On account of close approximation in sense, the two were subsequently accepted as synonyms. Though widely acknowledged as synonyms, amitra and śatru are also used together in the Rāmāyaṇa, which is a sure pointer to the difference in their meanings. Both the words have been used here in their etymological sense. Amitra means unloving, unhelpful (na medyati na snihyati na priyaṁ karoti ityamitraḥ), while śatru has the etymological sense of 'harmful' (śātayati

hinasti iti Śatruḥ). The verse अमर्षी कुपितो रामः संरब्ध इदमब्रवीत (III. 27.11), though dotted with three words widely accepted to mean 'angry', seems to indicate the stages in the gradual rise in the emotion. First agitation (*Saṁrambha*), then intolerance (*amarṣa*) and finally the climax of agitation - anger (*kopa*). The words *amarṣa-krodha* and *amarṣa-roṣa* are also used together in the following verses.

1. सम्प्रदीप्तोऽभवत्क्रोधादमर्षात प्रदहन्निव । VI. 107. 13-14
२. क्रोधादमर्षादतिविप्रधर्षाद् । VI. 24. 6
3. रोषामर्षपरीतात्मा बालसूर्यसमाननः । V. 53. 9

Amarṣa, as noted above, is intolerance, while *krodha* is anger. It is, however, different from *kopa* which is internal excitement. Its outward expression in the form of distorted gesticulation and ugly speech, is *krodha*. Nīlakantha, however, interprets *krodha* as 'distraught state of mind' (*vikṣiptacittatā*). According to Tripurāri, the commentator of the *Mālatimādhava*, *amarṣa* and *roṣa* are synonymous with *akṣmā* (intolerance) and *krodha* (anger). Alternatively, he takes *amarṣa* to mean 'long persisting anger' and *roṣa* 'temporary anger'. As hinted by the epic itself, *roṣa* springs from *amarṣa*. ~~The simple words chinna and bhinna~~ a ~~are uniformly accepted to mean one and the same thing~~, ~~both in the mass of lexicons~~ and ~~literature~~. That there is subtle difference between ~~the~~

Chinna and bhinna
/ ~~two~~ is borne out by their juxtaposition in the verse छिन्ना भिन्ना प्रभिन्ना वा दीप्ता वाग्नौ प्रदी~~प्ता~~पिता (V. 26. 10). The commentator has tellingly brought out th shade of difference ~~that subsists~~ between the two. According to him छिन्ना रज्जुवत्, and भिन्ना भित्तिवत्. दीप्ता अग्नौ दीप्तशूल्यमांसवत्, प्रदीप्ता प्रदीप्तगृहादिवत्

The use of parivāda in proximity with apavāda in the Rāmāyaṇa-verse परिवादोऽपवादो वा राघवे नोपपद्यते (II. 12. 27) unmistakably points to the difference, howsoever subtle, in their meanings, though they are otherwise treated as synonyms. According to the commentator Rāma parivāda is the ill-repute emanating from doing an evil act (अकार्यकरणनिमित्तं समूलमयशः) while apavāda is a baseless calumny inspired by jealousy, etc. (असूयाकल्पितं निर्मूलमयशः). ~~In view of the use of the words in subsequent literature and their interpretation by the commentators, it seems to be above reproach.~~

That some minute layers of difference in their meanings separate such universally recognised synonyms as ākrīḍa, udyāna, ārāma, upavana, is demostrated by the way they have been used in juxtaposition in Vālmiki's epic. In his gloss on देवाक्रीडशताकीर्णां देवोद्यानयुतां नदीम् (II 50.15) the commentator explains ākrīḍa as a pleasure-hill (krīḍaparvata) whereas the udyāna to him is a garden in general. According to Śrīdhara, the commentator on

the Bhāgavata, ārāma retains its etymological sense of pleasure-garden (krīdārtham vanam), udyāna is a garden that abounds in fruits and the upavana in flowers.

Verses like न चाहृष्यन् न चामोदन् वणिजो न प्रसारयन् (II.28.4) and गतो राम इति श्रुत्वा हृष्टः प्रमुदितो नृपः (I.77.5) reveal ~~it beyond cavil~~ that some imperceptible difference exists between harsa and moda or pramoda, though the possibility may raise many a frown. According to Rāma, the commentator, moda is internal joy while its outward manifestation in the form of the beaming face is known as harsa. Caraka, on the other hand, vouches for it that harsa is inferred from āmoda. It runs counter to Rāma's interpretation. ~~If harsa is the external expression of joy, it is untenable to insist that it was to be inferred from āmoda. Pramoda is sought to be explained as an exuberance of harsa (हर्षस्यातिशयः प्रमोदः). Harsa and pramoda or their verbal forms are found juxtaposed by in a number of verses in the~~ Rāmāyaṇa. Prīti also shares juxtaposition with harsa quite frequently. From their occurrence together in the epic prīti seems to have psychic overtones, while harsa represents the physical aspect of joy.

From such verses as भर्त्सितां तर्जितां वापि नानुमंस्यति राघवः (V.27.35), तर्जापयति मां नित्यं भर्त्सापयति चासकृत् (VI.34.9), it would be legitimate to infer that Vālmīki did not mean to accept bhartsana

as synonymous with *tarjana*, though Pāṇini himself favoured such a position (*tarja bhartsa bhartsane*). The commentator has beautifully driven home the subtle distinction ~~that exists~~ in their meanings. According to him *bhartsana* is threatening by words; *tarjana* ~~, on the other hand~~, is threatening by bodily movements like aggressive gesticulation (अवाचिकी भौषिका तर्जनं वाचिकी तु सा भर्त्सनम् इति). Amara's verse भर्त्सनं त्वपकारगी: and Kālidāsa's remark सरवीमङ्गुल्या तर्जयति combine to support the explanation.

Vilāpa and *paridevana* are accepted as synonyms both in literature and the lexicons, but that they are not actually so in Vālmīki's language is obvious from their juxtaposition in the verse विलपितपरिदेवनानुकूलं व्यसनगतं तदभूत सुदुःखितम (II. 39. 41). In the absence of any worthwhile gloss, etymology alone seems to shed some light on their precise import. *Paridevana* is formed from the root *div* to cry (*div kūjane*), *vilāpa* from √*lap* which means 'articulate speech' (*lap vyaktāyām vāci*). *Parivedana* is thus crying in sorrow, while *vilāpa* is cursing one's lot in so many words.

The juxtaposition of *aśru* and *bāṣpa* in the *Rāmāyaṇa*-verse अश्रूणि मुमुचुः सर्वे बाष्पेण पिहिताननाः (II. 48. 3) only serves to negate their synonymity, which is otherwise an accepted fact. Vālmīki's observation बाष्पैः पिहितकण्ठश्च प्रेक्ष्य रामं यशस्विनम (II. 99. 39)

is valuable in comprehending the precise import of *bāṣpa*. It receives corroboration from the well-known line from the *Śākuntalam* — कण्ठः स्तम्भितबाष्पवृत्तिकलुषः। Rāghavabhaṭṭa, the commentator of the play, hits the mark in treating *bāṣpa* as the first stage of tears (अश्रुणः पूर्वावस्था बाष्पम्). The usage also supports it. *Aśrupāta* or *aśrupravāha* is the current coin. *Bāṣpapravāha* offends the usage. The distinction between the two is thus ~~unambiguously~~ clear. *Aśrus* are drops of water that flow down the eyes. The earlier stage of the tears that causes choking is denoted by *bāṣpa*. It is, however, interesting to find that they had shed the minute difference that separated them originally and emerged as synonyms in the *Rāmāyaṇa* itself. The following verse reveals it: ~~beyond doubt~~.

कौसल्या व्यसृजद्बाष्पं प्रणालीव नवोदकम्। II·62·10

In some of the verses of the epic (II·100·5, II·48·10, IV·50·14, V·39·9) the words like *araṇya*, *vana*, *aṭavī*, *kānana*, *kāntāra*, have been used side by side, which shows that contrary to the popular belief, some minute shades of difference separated them originally. The difference is made clear by the commentator. *Araṇya* is a forest where animals like elephants can get things meant for them while *vana* is that kind of groove of trees like mangoes which are useful for human consumption. *Kāntāra* is a dense jungle, *kānana* is a grofve of *trees*, not necessarily a grofve of

fruit trees.

How the commonly accepted synonyms like kānti, dyuti and dīpti differed in essence, is made abundantly clear by the following verse — कान्तिश्रीद्युतिभिस्तुल्यमिन्दुपद्मदिवाकरैः (VI. 111. 35). Kānti is here spoken of as that of the moon, śrī that of the lotus and dyuti that of the sun. It is indeed more in tune with the usage to employ kānti for the moonshine and dyuti for the light of the sun. In the Mahābhārata-verse उभौ चन्द्रार्कसदृशौ कान्त्या दीप्त्या च भारत (Bhīṣma, 110. 390), also dīpti is ~~also~~ referred to with respect ~~of~~ to the sun. Obviously, the close approximation in their meaning (a~~vi~~dūra-vi prakarṣa) resulted in their emerging as synonym~~ous~~ics ~~with each other~~. It is again the a~~vi~~dūraviprakarṣa that made the words sattva, vīrya, śaurya etc. synonymous though the original contours of distinction among them are preserved in the Rāmāyaṇa as is obvious from their ~~being~~ juxtaposition ~~juxtaposed~~ in the verse सत्त्वेन वीर्येण पराक्रमेण धैर्येण शौर्येण च तेजसा च (VI. 15. 3). According to the commentator sattva is an equivalent of bala (strength), vīrya is the capacity to launch attack (prākramaṇaśaktiḥ), śaurya is steadfastness in the battle (raṇādi-aparāṅmukhatvam), dhairyam is steadfastness which is the cause of śaurya (tatkāraṇam sthairyam) and tejas is the majesty the very memory of which inspires awe (smṛtyā bhayaṅkaratvam).

Yaśas - kīrti is a set of synonyms that defies even the most serious attempts at determining

their exact connotation. That subtle shades of difference separated their meanings is evident from their juxtaposition in several verses of the *Rāmāyaṇa*, some of which may be reproduced here.

1. तेनेहास्यातुला कीर्तिर्यशस्तेजश्च वर्धते । II · 2·33
2. न साम्ना शक्यते कीर्तिर्न साम्ना शक्यते यशः । VI · 21·16

The way the two words have been explained and interpreted by the commentators is marked by so much divergence and contradiction that one cannot help the conclusion that they themselves were unsure of their precise import. Sometimes they tend to view fame born of bravery as *kīrti*, at other it is the fame pervading the alien lands that is rated as *kīrti* ~~by them~~. Similarly *yaśas* is alternately explained as fame sprung from charity etc. and that spread in one's own land. According to *Kullūka*, the commentator of the *Manusmṛti* fame of the dead person is *kīrti*, while that of the alive is *yaśas*.

The clue to the distinction in the meanings of *patākā* and *dhvaja* that existed between them before they were accepted as synonyms, is provided by the verse — ध्वजाः समुच्छ्रिताः साधु पताकाश्चाभवंस्तथा (II · 6·13). To the commentator *dhvajas* are flags marked with emblems (*sacihnnāḥ*) while the *patākās* are shorn of them (*cihnnarahitāḥ*). Elsewhere he explains *patākā* as a small flag (*sūkṣmadhvajaḥ*), implying thereby that the *dhvaja* was a bigger one. There is no contradiction

~~involved~~ in the two interpretations. Only the bigger flags can have emblembs on them. Obviously *dhvajas* were flags, *patākās* buntings.

Vālmīki is inclined to distinguish between such synonyms as *suvarṇa*, *hema*, *kārtasvara* and *hiraṇya* also. They are found juxtaposed in the following verses.

1. सुवर्णेन हिरण्येन किं करिष्यामहे वने । ~~VII~~ 94. 20
2. ईहामृगसमायुक्तैः कार्तस्वरहिरण्मयैः । V. 9. 13

The commentators have struggled hard to bring out the ~~difference~~ distinction in their meanings, in their own way. Cakrapāṇidatta's interpretation is more perceptive. According to him *hiraṇya* is unfashioned gold (*hiraṇyaśabdenāghaṭitam hema gṛhyate*), whereas *hema* is the gold shaped into various ornaments (*hemaśabdena ca ghaṭitam*). *Suvarṇa* may be viewed as a variety of gold. About *kārtasvara*, Bhānuji Dīkṣita's comment is revealing. Says he कृतस्वरे आकरविशेषे भवम् i.e. *kārtasvara* is the gold found in the mine, known as *kṛtasvara*.

Likewise the words *jñāti* and *bāndhava* are also found used side by side in the *Rāmāyaṇa*, though their synonymity is otherwise seldom questioned. Uncertainity, however, attends their precise connotation. The commentators seem to juggle with them. Medhātithi and others of his ilk explain them as the relatives on the side of father and mother respectively.

The Appendix on synonyms boils down, in essence,

to an addendum to Chapter Two. Of the new pairs of synonyms studied here śrak-dāman and mantrin-amātya deserve attention. That subtle shades of difference distinguished them in Vālmīki's times, is proved by their juxtaposition in a number of verses. We owe it to the commentator that śrak is a garland with flowers sparsely strung, the one with flowers closely strung ~~was known as~~ is dāman (viralapuṣpabandhāḥ srajaḥ, nividapuṣpabandham dāma). In his gloss on ऋत्विजौ द्वावभिमतौ तस्यास्तामृषिसत्तमौ । वसिष्ठो वामदेवश्च मन्त्रिणश्च तथापरे (I.7.4), the commentator has brilliantly brought out the fine distinction that existed in the meanings of mantrin and amātya. Those who carried on governance were called amātya (deśādikāryanirvāhakāḥ), the mantrins dealt with matters judicial (vyavahārādidraṣṭāraḥ). Śrīdhara explains amātya as karmasahāya, administrator and mantrin as mantrasahāya, counsellor. The dominance of counsel is inherent in the word itself (mantrayate iti mantrī).

(iii)

Entitled as 'Some Phonetic Tendencies' the third chapter seeks to examine and illustrate quite a few of the tendencies related to phonetics that ~~have~~ are ~~been~~ found operating in the language of the Rāmāyaṇa. They had rather started influencing the Sanskrit language from the time

of the Vedas. Of such tendencies anaptyxis has played a vital role in bringing about phonetic changes in the Sanskrit language. It is doubtless resorted to to ease the difficulty in pronouncing two successive consonants. Vālmiki's language also betrays its influence, though it is confined to stray examples. The use of harusa in place of harṣa in the verse अवनितलगतैश्च भूतसंघैर्हरुषसमाकुलितै- निरीक्षमाणाः (VI. 97. 37), owes itself to anaptyxis. It is the insertion of u between the consonants r and ṣ that has turned harṣa into haruṣa. Likewise in the verse शिरसा धारयिष्यामि त्रियम्बक इवौजसा (VII. 46. 21), the word tryambaka has assumed the form of triyambaka with the induction of i between the consonants r and y. The history of triyambaka seems to go back to the Vedic times.

Syncope represents the antithesis of anaptyxis. It consists of dropping a vowel that intervenes between two consonants. Fairly old, it has been responsible for reducing suvarna to svarṇa and dwarfing pariṣad to parṣad. The use of jāgraṇa and parikālyamānaḥ respectively in the following verses is the outcome of syncope.

1. कालस्तु क्रियतामस्य शयने जाग्रणे तथा । VI. 61. 29
2. परिकाल्यमानस्तु तदा वालिनाभिद्रुतो ह्यहम् । IV. 46. 16

~~Another interesting~~ An example of syncope is provided by rāmaṇyaka, ~~occurring in the verse~~ वनरामण्यकं यत्र जलरामण्यकं तथा (III. 15. 5). With the loss of i rāmaṇiyaka has turned into rāmaṇyaka.

Of Haplology ~~is also seen at work in the language of the Rāmāyaṇa. When of the two similar sound-units occurring successively in the body of the word, one is dropped, it is a case of haplology.~~ The Rāmāyaṇa has a solitary ~~illustration of this tendency to offer~~ instance in परिचर्या स्वत्रं शक्रश्चकाराद्यनतत्परः (NW Recension, I. 42. 9). Here चकाराद्यन-तत्परः is the outcome of the loss of the subsequent r and ā sounds, the actual form being चकाराराद्यन-तत्परः।

Of ~~the transposition~~ metathesis, transposition of sounds in a word ~~is known as metathesis in the jargon of the philologists;~~ ~~The operation of the tendency is wide enough both in literature and popular dialects.~~ the instances in the Rāmāyaṇa are: Nālikera (III. 35. 13) and kācakacya (VII (11), 149. 15) ~~are the only two examples of metathesis that the epic has preserved~~. Kācakacya stands for the regular cākacakya, while nālikera ~~has resulted from the transposition of r and l sounds in~~ for nārikela.

The interchange of ḍ and ḷ, and l and r is also ~~witnessed~~ seen in the Rāmāyaṇa, though it is restricted to an odd instance each. In भूयिष्ठं लोलितां लङ्का (V. 13. 3) and नगरैर्नारिकेरैश्च ~~प्रियालपनसैस्तथा~~ (VII. 26. 6) lolitā and nārikeraiḥ ~~have been used in place of~~ stand for loḍitā and nārikelaiḥ respectively.

One of the most interesting phonetic tendencies ~~at work~~ in the epic is ~~encountered in~~ is the different forms given to the various particular names. The mother of Bharata is ~~thus~~ variously

called as Kaikeyī, Kaikayi and Kekeyī. Besides the ~~grammatically~~ correct form Śūrpaṇakhā, the Ādikavi has used for her the two words – Śurpaṇakhī and Śūrpaṇakhī, which are grammatically indifensible. Alongwith the correct patronymic name Jāmadagnya, Paraśurāma is addressed as Jāmadagneya also. Similarily Rāma is both Dāśarathi and Dāśaratha. In the language of Vālmīki ~~the~~ a demon is ~~said to be~~ spoken of both daitya and daiteya. The name of Hanumān's mother is given at one place as Añjanā, ~~elsewhere she is called~~ at another Añjanī. The alternative forms seem to have been used, more often than not, in diference to the metrical exigencies, and they offend grammar.

In order to ensure the correctness of the metre Vālmīki has not hesitated to interfere with the quality of a vowel. He seems to have been an ardent champion of the dictum अपि माषं मषं कुर्यात् छन्दोभङ्गं त्यजेद् गिरम् । The Rāmāyaṇa affords a wealth of illustrations of this phenomenon, wherein the long or short vowel has been shortened or lengthened to ~~meet the exigencies of~~ suit the metre, ~~the following forms may be noted~~ e.g.,

(a) अतिशयनीम (II·107·18), क्षमवताम (VI·17·27), हरिणाम (IV·44·16), जगतिपते: (V·30·44), चमुम (VI·67·153), हहा (II·91·16), सर्वजातिया: (II·25·20), लक्ष्मिसम्पन्ना: (I·18·30), वालुकसेतव: (III·69·50).

(b) अशनीपात (VII·16·16), अनूदके (I·18·50), औषधीम (V·101·43), अभिपरीवृत: (VII·58·22), सिद्धीम (V·13·55), अनूचित: (V·36·21), कोटीभि: (V·56·16), परीणाह: (VI·65·41),

परीवृताम् (IV. 25.48), प्रकृतीजनम् (VII. 107.11).

(iv)

Chapter Four is devoted to the study of the onomatopoeic words ~~in the epic~~. Based on the imitation of the sound, the onomatopoeic or descriptive words form a sizable part of the vocabulary. Besides the common words like kalakala kolāhala, the onomatopoeic words ~~that are found preserved~~ in the Rāmāyaṇa are ~~as follows~~ : kilakila(lā) (V. 64.37), kaṭakaṭa (VI. 80. 1), halahalā (VII. 32. 33), jharjhara (III. 16.26), huṅkṛta (VII. 6.27), huṅkāra (I. 55.6), humba (I. 154.18) and cīcīkūcī (III. 23. 15). Of these kilakila(lā) and cīcīkūcī are ~~especially~~ noteworthy. The former is conspicuous by its absence while cīcīkūcī is found used only once in the Yogavāsiṣṭha which otherwise stands supreme as a thesaurus of onomatopoeic words. The verse wherein ~~in~~ this strange word occurs reads as follows : चीचीकूचीतिवचना विहरन्ति विहङ्गमाः (Yogavāsiṣṭha, III. 106. 38). Some of the Rāmāyaṇa- verses which instance them may also be listed here

1. ततः किलकिलाञ्चक्रुर्लक्ष्मणं प्रेक्ष्य वानराः । IV. 31. 39
2. ततः किलकिलाशब्दं शुश्रावासन्नमम्बरे । V. 64. 37
3. विनेदुर्मुदिताः केचित केचित किलकिलांस्तथा । V. 57. 34
4. चीचीकूचीति वाशन्तः शारिकाः वेश्मसु स्थिताः । VI. 35. 32
5. चीचीकूचीति वाश्यन्तो बभूवुस्तत्र सारिकाः । III. 23. 15

(V)

The fifth chapter deals with ~~the~~ ellipsis in the Rāmāyaṇa. A characteristic of the style of the ancient sages, the elliptical construction bespeaks their love for the brevity of expression. Vālmīki resorted to the ~~device~~ with some frequency. The elliptical uses in the Rāmāyaṇa, as they stand, are incomplete in their meaning which has to be supplemented by incorporating new word/words to convey the intended sense. The tendency of using fewer words, however, neither obscures the sense nor does it mar the beauty of the expression. ~~More often than not, the intended words readily suggest themselves to plug the lacuna.~~ The elliptical expressions reflect a tendency that operates in the epic with same vigour. Of the many examples of the elliptical ~~use~~ in the Rāmāyaṇa, some of the more interesting and peculiar ones may be reproduced here, along with the adhyāhāra that contributes to complete the sense.

1. राममेव हि पश्यामि रहिते राक्षसेश्वर । III·39·17 (वने)
2. शृणु मैथिलि मद्वाक्यं मासान् द्वादश भामिनि । III·56·24 (प्रतीक्षे)
3. न दैवस्य प्रमुञ्चन्ति सर्वभूतानि देहिनः । III·66·11 (वशम्)
4. राजा देवत्वमापन्नो भरतस्य यथा श्रुतम् । III 66·4 (मुखात्)
5. क्षिप्रं विनीयतां वाली प्रेतकार्यं विधीयताम् । IV 25.27 (दहनदेशम्)
6. न हि सा कदाचित् मया विना गच्छति पङ्कजानि । III 63.14 (विचेतुम्)
7. यथोक्तेन ततश्चक्रुर्विवाहं विधिपूर्वकम् । I·73·76 (विधिना)
8. बाहुभ्यां सम्प्रयुध्यस्व यदि मे द्वन्द्वमाहवे । VI·86·31 (ददासि)

In Chapter six ~~is~~ entitled ~~as~~ 'usage' ~~Herein is~~ is sought to be presented in detail the Sanskrit usage, as it obtained in the time of Vālmīki. The Rāmāyaṇa abounds in a wealth of forms and expressions, which may not meet the approbation of the grammarian now but formed a consequential part of Vālmīki's language and faithfully mirror the old idiom. Indeed Vālmīki meant to instruct the reader in the standard of Sanskrit usage so that he might obtain firm grasp of the language— पठन् द्विजो वागृषभत्वमीयात (I. 1.100). In order to fathom the niceties of the language of the epic, it is therefore imperative to be abreast of the standard usage current at the time.

Use of Roots in Peculiar Meanings

Some roots have been used in the Rāmāyaṇa in an idiomatic way which has given rise to rather peculiar meanings. The root vṛt, for example, has been assigned a series of meanings which, though inadmissible today, were an accepted coin in Vālmīki's age. In the verse वृत्ता यात्रा नरेन्द्राणां सेना पथ्येव वर्तते (IV. 28. 53), vṛttā means nivṛttā, niruddhā, obstructed', stopped. In the verse त्वत्कृते मे पिता वृत्तो रामश्चारण्यमाश्रितः (II. 74.6), vṛttaḥ means mṛtaḥ. Vālmīki has used the root vṛt in the sense of anuvartana, following, also: प्रशान्तो गुरुवर्ती सम्प्रहारेष्वमर्षणः (VI. 27.11) ~~preserves that meaning~~. Guruvarti ~~obviously~~ means

gur~~u~~vanuvartī. In the verse तावुभौ च समालिङ्ग्य रामोऽप्य-श्रूण्यवर्तयत् (II. 99. 40) vṛt means 'to shed'.

Since it basically denotes an action, √kṛ is perhaps the most pliable root in Sanskrit. It has been used to convey almost infinite meanings. Afterall, each sense represents but a different shade of action. Among its idiomatic uses in the Rāmāyaṇa, the most striking is ~~to be found~~ in the verse एवं त्वं राजन् पुत्रशोकेन कालं करिष्यसि (II. 64. 54). ~~The idiom~~ kālam kariṣyasi = ~~evidently means~~ 'will die'. ~~Equally interesting is the meaning preserved in the idiomatic expression~~ udakam kartum, ~~found used in the verse~~ in आजग्मुरुदकं कर्तुं नदीं शुभजलां शिवाम् (IV. 25. 51). ~~Udakam kartum~~, means 'to offer water to the dead'. In अन्तद्वादशवर्षोऽयमकृतास्त्रश्च राघवः (III. 38. 6) ~~√kṛ is used in the sense of~~ practising. Akṛtāstraḥ means anabhyastāstraḥ. As is evident from the verse नैतानि यातयामानि कुर्वन्ति पुनरध्वरे (II. 61. 17), √kṛ denotes viniyoga ~~also~~. In Vālmīki's vocabulary, the root also means 'to begin', ~~as well. This meaning is preserved in the verse~~ in प्रभातां रजनीं दृष्ट्वा चक्रे शोभयितुं पुरीम् (II. 6. 10). Cakre ~~here~~ means ārebhe. In कृतशास्त्रानुगा बुद्धिः (II. 75. 21) √kṛ means to study.

Vālmīki uses the root vṛdh in a sense (cutting) which virtually represents the antithesis of its known meaning. The verse in ततः शत्रुघ्नवचनान्निपुणाः शत्रुवर्धनाः (VI. 128. 13) वर्धना means barbers ~~preserves it meticulously~~. As evidenced by the Manusmṛti (प्राङ् नाभिवर्धनात् पुंसो or [illegible]

जातकर्म विधीयते, II. 29), the meaning percolated to the later literature, as well. In सीताधिगमने धृताः (IV. 47. 4), √dhṛ is intended to mean 'to resolve'. Obviously a contracted form of dhṛtamānasāḥ or dhṛtamatayaḥ, it means kṛtaniścayāḥ, resolute, determined. Vālmīki fondly uses the root with manas in the sense of making up one's mind (mano dadhre). Contrary to its popular meaning (to deceive), the root vañc has been used in the peculiar sense of evading, in the verse स शरान् वञ्चयामास तेषामाशुचरः कपिः (V. 45. 9). The Hindi word bachanā is (possibly/ ~~obviously~~ derived from the Sanskrit vañcanā (dodging). The verse नेयं जरयितुं शक्या सासुरैरमरैरपि (V. 51. 24) preserves a very interesting idiomatic use of the root jṝ, which originally means 'to digest'. It has been used here in the figurative sense of owning, assimilating. Jarayitum śakyā means ātmasātkartuṁ śakyā. The root sañj has been mustered to denote a variety of meanings in the epic, some of which deserve especial attention. In न हि धर्मविरुद्धेषु -- कर्मसु -- सज्जन्ते बुद्धिमन्तो भवद्विधाः (V 51. 18), it means to 'engage for too long'. In the verse गतिर्नोपरि चाम्बरे कश्चित् सज्जतेऽस्माकम् (IV. 29. 26), √sañj ie means obstruction. The derivative kālasaṅga, on the other hand, means 'delay'.

The root sad has been employed in the epic, in its ktānta form, with some frequency. The diverse meanings that it seeks to convey, reflect the idiomatic tinge it had acquired in Vālmīki's language. Generally used with śoka (II. 65. 17, II. 43. 1), it is found associated in the Rāmāyaṇa with mati

and harṣa, as well: मम सन्ना मतिः सीते नेतुं त्वां दण्डकावनम् (II.30.39), सन्नहर्षः सुतं प्रति (II.14.56). The use of sanna with harṣa, though apparently strange, is not divested of interest. Sannaharṣaḥ means naṣṭaharṣaḥ. The epic preserves its use in the sense of khinnatā also. In the verse पिता हि राजा काकुत्स्थः श्रीमान् सन्नस्तदा बभौ (II.40.30), sannaḥ evidently means khinnaḥ.

Not unlike sanna, the past participle form dhvasta has also been used idiomatically in a variety of meanings, which are extremely interesting and instructive. In नीलः पुरुषो ध्वस्तमूर्धजः (I.58.10), dhavasta ~~unmistakably~~ means dishevelled (vikīrṇa). Its association with rajas has given it a peculiar meaning of being sullied, soiled. This sense is found preserved in the following verses:

1. यो हि मां रजसा ध्वस्तमभीक्ष्णं परिमार्जति । II.72.31
2. न भ्राजते रजोध्वस्ता तारेव गगनच्युता । II.65.23
3. राजा तु रजसा सूतं ध्वस्ताङ्गं समुपस्थितम् । II.58.4

In the verse ध्वंसयित्वा तु तद्वाक्यं प्रमादात्पर्युपस्थितम् (II.60.15) ~~affords an extremely unfamiliar meaning of the root and thereby allows a peep into to usage of the day.~~ according to the commentator dhvaṁsayitvā ~~here~~ means 'avoiding skilfully' (vyavahārāntareṇānuktamiva kṛtvā). ~~It is an idiomatic use, an equally lovely instance of which is furnished by the verse~~ In धन्विनौ तौ सुखं गत्वा लम्बमाने दिवाकरे (II.54.8). Lambamāne divākare ~~here~~ means 'when the sun was hanging down' (in the

western quarter) ie, was about to set.

The use of arpitacetanaḥ for gatacetanaḥ in the verse स तेन राजा दुःखेन भृशमर्पितचेतनः (II. 59. 27) is a pointer to the primary meaning of the root arp. What is given to the other is actually lost to the giver. Highly unfamiliar and idiomatic is the use of bhāva in sense of strength, control. In the verse तेऽपि भावाय कल्पन्ते राजदण्डनिपीडिताः (II. 67. 32) bhāva stands for prabhāva, dominance.

Figurative uses

While the primary sense of a word may be vulgar, its figurative use lends charm to the expression. The phenomenon was duly noticed by the ancient poeticians. Vālmīki has used certain words in their figurative sense, which ~~has~~ undoubtedly serves to heighten their effect, ~~the following verses beautifully instance the quality of the figurative expression in the Rāmāyaṇa~~.

1. चन्दनागुरुसम्पृक्तधूपसम्मूर्छितोऽमलः । II. 71. 28
2. गत्वा चाह्वय सुग्रीव वालिनं भ्रातृगन्धिनम । IV. 12. 13
3. स एव राघवभ्राता लक्ष्मणो वाक्यसारथिः । IV. 31. 47

Here the words sammūrchitaḥ, bhrātṛgandhi and vākyasārathiḥ mean, 'pervaded', 'brother in name only' and 'directed by (Rāma's) word' respectively, which are doubtless their figurative meanings.

Miscellaneous uses

In keeping with his avowed aim of instructing the reader in the true idiom, Vālmiki has

often pressed into service the current usage to express the various ideas or contours thereof. What a lesser poet could have dismissed in prosaic terms, the sage expressed it in a vibrant speech which seems to settle down as the norm. Some of the idiomatic expressions merit reproduction.

1. व्यक्तिं वां नोपलक्षये (IV.12.31) — I do not recognise you two. It would do violence to the idiom to say vyaktyā nopalakṣaye.

2. कामवक्तव्यहृदया भर्तृनाथाश्चरन्ति याः । II.117.26
कामवक्तव्यहृदया — कामाधीनहृदयाः । It is the figurative use of vaktvaya.

3. किं करिष्याम्ययोध्यायां ताते दिष्टां गतिं गते । II.103.8
दिष्टां गतिं गते — मृते ।

4. सोऽत्यासाद्य तद्वेश्म तिरस्करणिमन्तरा । II.15.20
अत्यासाद्य — अति समीपं गत्वा ।

5. एवं विसृज्य तान् सर्वान् राजा सम्पूर्णमानसः । I.18.7
सम्पूर्णमानसः — with mind full.

6. कृतक्षणा भद्रं ते गमनं प्रति राघव । II.21.15
कृतक्षणा — कृतानुज्ञा

7. प्राप्तकालं नरपतेः कुरु संयानमुत्तमम् । II.76.2
न तु संकालनं राज्ञः विना पुत्रेण । II.66.15
~~Here~~ Samyānam and saṅkālanam have the special sense of 'taking out the dead body'

8. पुत्रशोकाभिसन्तप्तः श्रुत्वा व्यालीयतासने । II.20.7
cf. He sank in the chair.

9. देवमानुषयोरद्य व्यक्ता व्यक्तिर्भविष्यति । II.23.18
व्यक्तिः — भेदः difference.

10. रामः कारयितव्यो मे मृतस्य सलिलक्रियाम् । II.14.16
सलिलक्रिया — Libation.

11 Besides these idiomatic / figurative expression, the use of antara with or without prepositions in a variety of senses calls attention. Abhyantara in II.16.7, for instance, means conversant with all ins and outs. Anantara (IV.21.14) stands for 'at hand' and pratyantara (II.46.12) is near.

Kārakas

Despite all the injunctions with regard to ~~the use of~~ particular kārakas, their use ultimately rests on the discretion of the speaker. That this harsh reality was duly recognised by the ancient grammarians, is reflected in the dictum विवक्षातः कारकाणि भवन्ति. The Rāmāyaṇa affords a cropful of is illustrations ~~of the phenomenon~~. Some of the more illuminating ~~instances~~ the ~~bear reproduction~~. being;

1. अप्रमत्तेन ते भाव्यमाश्रमस्थेन सीतया । III.4
   सीतया अप्रमत्तेन – सीताविषये अप्रमत्तेन ।
2. गुणतः संग्रहं कुर्याद् दोषतस्तु विसर्जयेत् । VI.17.41
   गुणतः – गुणैः, दोषतः – दोषैः ।
3. संकेताद् भरतेन त्वं रामं समनुगच्छसि । III.59.18
   भरतेन – भरतस्य ।
4. प्राप्तकालं यथादण्डं धारयेयुः सुतेष्वपि । I.7.10
5. राजा दशरथः स्वर्गं जगाम विलपन् सुतम् । II.1.33
6. अपत्यं स्वेषु दारेषु नोत्पादयितुमर्हथ । II.36.22
7. यस्त्वं ज्येष्ठे नृपसुते पृथिवीं दातुमिच्छसि । II.79.15
8. यामेव रात्रिं ते दूताः प्रविशन्ति स्म तां पुरीम् । II.69.1
9. अप्रमत्तस्त्वमश्वेषु भव सौम्येत्युवाच ह । II.46.11
10. एभिश्च सचिवैः सार्धं शिरसा याचितो मया । II.101.12

Pāṇini prescribes the use of certain cases in

relation to certain nouns and roots. These are not to be met with in some cases in ~~As is borne out by a profusion of examples,~~ Vālmīki's ~~has flouted the rules with impunity~~. He seems to have special fascination for the genitive. ~~It is the genitive that~~ which he loves to substitute for almost all other cases, ~~enjoined under differing conditions.~~ ~~The author justifies it as~~ was being expressive of general relationship as enjoined by the sūtra 'ṣaṣṭhī śeṣe'. The undefined relationship subsists as much between a noun and a verb as between two nouns. There is therefore no difficulty in using the ṣaṣṭhī to express the sambandhamātra.

Repition or Superfluity

Contrary to the econony of words inherent in the Ellipsis, the language of the Rāmāyaṇa is marked, not infrequently, by an overabundance of expression. The phenomenon is termed as Repition or Superfluity. Vālmīki loves to use identical or slightly different words side by side to express the same idea. Howsoever interesting, such repetition cannot be justified on any count. It neither complements nor elucidates the sense. It does no good to the expression and should better be shunned in the interest of brevity. Some of the glaring instances of ~~the phenomenon~~ are : ~~may be listed here.~~

1. स तत्र शुश्राव च हर्षयुक्ता
    रामाभिषेकार्थकृता जनानाम् ।
  नरेन्द्रसूनोरभिमंगलार्थाः
    सर्वस्य लोकस्य गिरः प्रहृष्टाः ॥ II. 15. 43

2. दर्पेण महता युक्तो दर्पपूर्णोऽभवत् तदा । I. 55. 19

3. आजगाम महातेजा जयाय विजयं प्रति । VI·95·38
4. उभयोस्तीरयोस्तस्याः कीचका नाम वेणवः । IV·43·37
   वेणुभिर्मरुतोदधूतैः कूजन्तमिव कीचकैः । V·56·31
5. लक्ष्मणः प्रीतिमान् प्रीतो बहुमानादवैक्षत । V·64·44
6. न हि क्षुभ्यति दुर्धर्षः समुद्रः सरितां पतिः । II·34·46
7. ते तु दृष्टिगतं दृष्ट्वा तं शैलं बहुकन्दरम् । IV·49·19
8. विवृद्धमशिरोग्रीवं कबन्धमुदरेमुखम् । III·69·27
9. कच्चिद् वर्मसु दंशिताः । II·2·39
10. गुरुः संतापसन्तप्तः राघवं वाक्यमब्रवीत् । II·51·1

Verbs with cognate object

The tendency to use more words than needed to express an idea, termed as repetition or superfluity, extends itself to the use of verbs with a cognate object. The phenomenon is encountered in almost all ancient works and is not peculiar to the Rāmāyaṇa. The poeticians denounce it as a poetic blemish (punarukti). Born of the same root, the object is merely repetitive and adds nothing new to the sense. Some of the instances, ~~found~~ over in the epic, ~~may be noted~~ are:

क्रोधान्नादं नदन् सोऽथ (VI·94·16), हरिवृद्धैः समागम्य पुनर्मन्त्रममन्त्रयत (IV·64·11).

~~Here the cognate objects nādam and mantram serve no useful purpose. The intended sense is well conveyed by the respective verbs in the two sentences.~~

However, no umbrage can be taken aginst the phenomenon if the cognate object is qualified, directly or obliquely by an adjective. The verses

ततो माल्यवता सार्धं क्रियामेव चकार सः (VI.111.107), सम्भाराः संभ्रियन्तां ते तुरगश्च विमुच्यताम् (I.8.11) and श्रूयतामभिधास्यामि विधानं च विधीयताम् (VI.21.5), according to the author, are not tarnished by *punarukti*, because, though embedded with apparently cognate unqualified objects, they express a particular sense.

Idioms and Proverbs

The *Rāmāyaṇa* may well be rated as a thesaurus of idioms and proverbs, current in its age. They combine to reflect the age-old style of expression, though some of them have a modern ring about them. Some of the idioms and proverbs may be instanced here to drive home the point.

Idioms -

1. विदीर्यमाणा हर्षेण धात्री तु परया मुदा । II.7.10
   Compare - bursting with joy.
2. जाने पापसमाचारं तृणैः कूपमिवावृतम् । IV.17.22
3. मुहूर्तमपि जीवावो जलान्मत्स्याविवोद्धृतौ । II.53.31
4. परिभ्रमति राजश्रीर्नौरिवाकर्णिका जले । II.81.6
5. दुःखे मे दुःखमकरोर्व्रणे क्षारमिवाददाः । II.73.3
6. उद्गतानीव सत्त्वानि बभूवुरमनस्विनाम् । II.48.2

Proverbs -

1. अतिस्नेहपरिष्वङ्गाद् वर्तिरार्द्रापि दह्यते । IV.1.116
2. अहिरेव अहेः पादान् विजानाति । V.42.9
3. न कश्चिन्नापराध्यति । IV.36.11
   Compare - To err is human.
4. ध्रुवमकाले मरणं न विद्यते । II.20.5।
5. आम्रं छित्त्वा कुठारेण निम्बं परिचरेत्तु कः ।
   यश्चैनं पयसा सिञ्चेन्नैवास्य मधुरो भवेत् ॥ II.35.16
   Compare - नीम न मीठो होय सींचो उद अर घीय सें ।
   जिसका पडया सुभाव क जासी जीव सें ॥

6. कश्चिदाम्रवणं छित्त्वा पलाशांश्च निषिञ्चति ।
पुष्पं दृष्ट्वा फले गृध्नुः स शोचति फलागमे ॥ II·63·8
Compare — सींचे पेड़ बबूल का आम कहाँ से खाय ।

7. पितृन् समनुजायन्ते नरा मातरमङ्गनाः । II·35·28
Compare — मां पै घी बाप पै घोड़ा ।
बहोत नहीं तो थोड़ा-थोड़ा ॥

8. गतोदके सेतुबन्धो न कल्याणि विधीयते । II·9·54
Compare — प्रदीप्ते भवने तु कूपखननं प्रत्युद्यमः कीदृशः ।

9. दृश्यमाने भवेत्प्रीतिः सौहृदं नास्त्यदृश्यतः । V·26·39

10. सागरः समयं कृत्वा न वेलामतिवर्तते । II·12·44

Some Words used in their etymological Meaning

In ~~Some of the~~ words ~~are found~~ used in the Rāmāyana in their etymological or little-known secondary meanings ~~These meanings~~ interest the linguist on more than one count. They form the starting-point of the long history of the semantic development ~~of these words~~. They also provide a peep into the earliest meaning of the respective words, which otherwise would have been a matter of idle conjecture. The derivative meanings of the words are doubtless recorded in the disquisitions on grammar. Their use in an ancient work like the Rāmāyana has an importance ~~beyond measure~~ of its own.

~~Of such words~~, Vaidya is one such word ~~remarkable~~. In verses like प्रधानं साधकं वैद्यम् (VI·16·4) and ततः प्रकृतिमान् वैद्यः पितुरेषां पुरोहितः (II·77·21), it has been used in its derivative sense of 'a learned man' (vidyām adhīte veda vā). The current meaning of the root nī with the suffix pari is well-

known. Etymologically, however, it means 'to lead around'. In the verse परिणीय च सर्वतो नीतोऽहं रामसंसदि (VI.30.9), it is actually found used in its etymological sense. In course ~~to~~ of time this 'leading around' was restricted to fire only. In one of the verses of the Rāmāyaṇa pari + nī is actually associated with agni — अगृह्णां यच्च ते पाणिमग्निं पर्यणयं च यत्। However, later on agni fell out of use and the root itself came to denote the sense of marrying.

In शङ्खदुन्दुभिनिर्होषैः पुरस्कृत्वा द्विजर्षभम् (I.12.27), purs + kṛ does not mean honouring, but 'placing in front', which is evidently its etymological sense. It is the derivative sense of akasmāt (without any reason) that is preserved in the verse पतिव्रतानां नाकस्मात् पतन्त्यश्रूणि भूतले (VI.111.67). Parisvaṅga in the sense of 'embrace' is widely popular. Etymologically, however, it means 'contact from all side'. Its use in this ~~derivative~~ sense is extremely rare. However, the Rāmāyaṇa has [illegible] in [illegible] which, ~~beautifully illustrates~~ its etymological sense ~~in the verse~~, ~~which~~, as noted ~~above~~ earlier, had settled as a proverb: ~~the verse reads as follows~~ अतिस्नेहपरिष्वङ्गाद् वर्तिरार्द्रापि दह्यते (IV.2.116). The popular meaning of the word saptna is 'an enemy'. Etymologically it means 'one born of co-wife'. ~~It is~~ in which ~~this~~ sense ~~that the word~~ it is found ~~used~~ in the Rāmāyaṇa-verse — नैव चित्रं सपत्नेषु पापं लक्ष्मण यद्भवेत् (III.45.23). Though a current coin, ~~The form~~ saptna, ~~however,~~ offends grammar. ~~The correct form should be~~ sāptna, which is also found used is the correct form

in ~~another~~ the verse — भ्राता वैश्रवणस्याहं सापत्नो वरवर्णिनी (III·48·2). ~~In view of hostility among the sons of the co-wives, the word sapatna came to have the secondary sense of 'an enemy'. The derivative meaning was completely eclipsed~~

In the verse अहमावर्जयिष्यामि युष्माकं परिपन्थिनः (V·62·2), it is the derivative sense (bending) of ā + vṛj that is intended ~~to be conveyed~~. Since attraction is nothing but mental tilt towards a thing, āvarjana subsequently assumed the meaning of attraction.

Use of words in secondary meanings

Vālmīki has used some words in their secondary meaning which is evidently distinct from their primary ~~sense~~ one. The use of kauśala in the sense of well-being belongs to this category. Generally it is kuśala that is employed to ~~convey~~ denote this meaning. But the Rāmāyaṇa has preferred the abstract noun kauśala — प्रविश्य नगरीं लङ्कां कौशलं ब्रूहि मैथिलीम् (VI·112·23). As kauśala (skilfulness) presupposed well-being, both mental and physical, it came to mean secondarily nirogatā.

The semantic development of nibhṛta has already been detailed. Primarily meaning 'brimful' (nitarām bhṛtaḥ), it developed the secondary sense of silent, quiet, because what is full to the brim makes no noise. It is in this sense that the word is used in the verses that follow — निभृतः संवृताकारो गुप्तमन्त्रः सहायवान (II·1·33),

निभृतवत स तूष्णीं पुनराविशत (VI.108.20). The secondary meaning led to the emergence of an another secondary meaning of motionless, because absence of sound presupposes the absence of motion. This meaning of nibhṛta is also preserved in the Rāmāyaṇa — निभृतः प्रणतः प्रह्वः सोऽभिगम्याभिवाद्य च (VI.113.4).

Short Forms for Complete Expressions

Brevity of expression in the Rāmāyaṇa unfolds itself in the use of shorter forms for complete expressions, as well. The abbreviated forms form a part of the vocabulary of almost all the languages. The tendency is more pronounced in English. In order to ensure crispness to the expression Vālmīki has occasionally resorted to the device. The use of utsikta for darpotsikta, uttaram for uttaram vākyam and digdha for viṣadigdha attests to this ~~prevalence of the aforesaid~~ practice ~~in the epic~~. On account of constant association with darpa etc., the abbreviated form by itself came to denote the meaning of the whole phrase.

(VII)

Prepositional Verbs

The controversy whether prepositions merely reveal the meaning latent in the root or have a meaning of their own which they unfold on joining the respective roots is perhaps as old as Yāska, rather may well

predate him. The tendency to convey more and more meanings with additional prepositions has been a feature of the sanskrit language since ~~very~~ early times. It was the outcome of this tendency that a sizable number of roots, both vedic and classic, fell into disuse or came to have a limited circulation. The roots with prepositions supplanted them and established themselves as their valid substitutes. In the Rāmāyaṇa also a whole corpus of roots has been used with a number of prepositions to denote different senses, some of which are as interesting as they are astonishing. It may not be always possible to detemine their precise meaning. The commentary, context and above all the literary usage ~~has been~~ an ~~unfailing~~ guide in ascertaining the intended sense. The study of prepositions in the Rāmāyaṇa is imperative to spin out a connected account of the meanings that the roots came to acquire in the later literature.

√कृ

1. आ + कृ – to carry along. शिलामाकुर्वती तीर्त्वा आग्नेयं शल्यकर्षणम् । (II.71.3).
2. उप + आ + कृ – to give (as a gift). गोसहस्रमुपाकुरु । (II.32.21).
3. उप + कृ – change for the worse (vikāra). The augment suṭ is contributory to the sense.
   सत्योऽयं प्रतितर्कों मे परेण त्वमुपस्कृतः । (II.104.7)
   उपस्कृतः – उत्कोचेन विकारं प्रापितः ।
4. निर् + आ + कृ – without (a beautiful form).
   अयोध्या निराकारा । (II.113.24)

5. वि + कृ – पादुके हेमविकृते । (II. 113. 13) shoes embriodered with gold.

6. वि + कृ (ṇic) – to denounce. मामार्या विकारयिष्यन्ति सुरापं ब्राह्मणं यथा । II. 12. 78

7. वि + नि + कृ – to cut. भूमौ बाणैर्विनिकृतां पतितां ज्यामिवायुधात् । II. 114. 16

Probably vinikṛtām has been used here in place of the regular vinikṛttām.

8. वि + नि + कृ – to insult. वीरो विनिकृतो भ्राता जगद् भ्रमति दुःखितः । IV. 3. 20

9. प्रति + कृ – to oblige. पूर्वं प्रतिकृतः । IV. 29. 25

10. वि + आ + कृ – to explain. तद् भवान् व्याकरोतु नः । V. 58. 6

√वृत Like √kṛ the root vṛt is also found used in the Rāmāyaṇa with a number of prepositions in a variety of meanings. It is encountered most with sam. A few of the interesting uses may be noted.

1. सम् + वृत (ṇic) – to complete, to finish.
संवर्तयित्वा तत्कर्म तत्रैवान्तरधीयत । I. 16. 24

2. सम् + वृत (ṇic) – to send back. श्वः प्रभाते नरेन्द्र त्वं संवर्तयितुमर्हसि । I. 69. 12

3. सम् + वृत् – कोपसंवर्तितेक्षणः । V. 42. 22

4. सम् + वृत – to die. न संवृत्तः पिता मम । V. 3. 40

5. सम् + वृत – संवृत्ता यदि वृत्ता सा । III. 58. 9
संवृत्ता – सद्वृत्ता of good conduct.

6. परि + वृत – to go round. दुःखाच्च परिवर्तते । I. 10. 23

7. अप + वृत – to sleep. अपवर्तामहे भूमौ । II. 53. 4

8. उप + वृत – to return.

एते चाप्यभिषेकार्द्रा मुनयः कलशोद्यताः ।
सहिता उपवर्तन्ते सलिलाप्लुतवल्कलाः ॥ II. 119. 5

√पत्

The root pat is ~~also~~ found most frequently with the preposition sam. It mostly means 'moving freely' or 'getting together'. Occasionally it conveys the sense of merely moving with no freedom implied, as is borne out by the present verse — सम्पतन्ति च मे शिष्या: प्रवृत्यारण्या: पुरोमित: (IV. 124.16). The basic sense of the preposition sam, which is together, is dissolved when it is used with reference to the mind. As attested by the verse मन: सम्पातविक्रम: (V. 1.186), manahsampāta ~~then~~ means manahpāta, the speed of mind. With additional ni, the root means 'to clash': It ~~is in this sense that the verse~~ सन्निपातस्तयोश्चासीच्चरयोर्घोररूपिणो: (VI. 90.52) ~~uses~~ ~~is found to use सम् + नि + पत्~~। When preceded by pari and ā, it conveys ~~the sense of~~ returning. It is obvious from its use in the verse स तु पर्यापतत् पुन: (IV. 25.21). The use of pat with ~~the~~ twin prepositions vi and ni in the sense of striking is preserved in the verse इन्द्राशनिसमस्पर्शं स मुष्टिं विन्यपातयत् (VI. 98.21).

√धा

The meanings that ~~the root~~ √dhā yields with different prepositions in the Rāmāyaṇa are more often than not striking and remarkable ~~the~~ as following table certifies in: ~~would~~ a ~~provide a peep into their significance~~.

(1) वि + धा — to think. देशो विधीयतां ब्रह्मन् यत्र वत्स्यामहे वयम्। I. 50.4. विधीयताम् — विचार्यताम्।

वि + धा primarily means 'to do'. Not unlike √kṛ it denotes a general action and signifies

specific forms of action too. Thinking is also a specific action. So are guarding and altering, the two other senses it conveys with vi. (2) व्रजन्त्वग्रे सुविहिता नानारत्नसमन्विता: (I. 69.2) | सुविहिता: सम्यग्रक्षिता: | (3) विनीतविनयस्यापि प्रकृतिर्न विधीयते (VII. 59.26).

4. सम् + आ + धा - to resolve upon (doing), to devote oneself entirely to.
कल्याणानि समाधत्ते, न मोहे कुरुते मन: | II. 54.30

5. सम् + आ + धा - समाधान the way to clear up difficulties. किं पश्यसि समाधानं त्वं हि कार्यविशारद: | V. 56.10

6. उप + आ + धा - उपाधि. Proxy, substitute. उपाधिर्न मया कार्यो वनवासे जुगुप्सित: | III. 111.29
उपाधि: - प्रतिनिधि: |

7. परि + धा - to put on. The sense is not restricted to clothes alone. Thus in विकृष्य चापं परिधाय सायकम् (III. 59.26) परिधाय means सन्धाय |

8. परि + नि + धा - to get together. तत: प्रणिहिता: सर्वा वानर्योऽस्य वशानुगा: | IV. 25.34

9. अभि + सम् + धा - to unite with oneself. अभिसंधातुमारेभे हनुमानङ्गदं तत: | IV. 54.5
अभिसन्धातुम् - भेदयितुम् |

10. उप + धा - to put under. कथं नामोपधास्यामि भुजमन्यस्य कस्यचित् | V. 21.16

√नी

1. प्र + नी - रावणेन प्रणीतं हि तमवेहि बिभीषणम् | VI. 17.27
प्रणीतं प्रेषितम्, a very rare sense.

2 वि + नी - to spread out. शष्पवृस्यां विनीतायामिच्छाम्यहमुपासितुम् | III. 43.29
विनीतायां - प्रसारितायाम् |

3. वि + नी – to remove. क्षिप्रं विनीयतां वाली प्रेतकार्यं विधीयताम्। IV. 25. 27

4. वि + नी – विनीतविनयस्यापि प्रकृतिर्न विधीयते । VII. 59. 12
vinīta : ~~has been~~ used in sense of kṛta only. Here vi + nī has given up its particular meaning and comes to acquire the general one only.

5. सम् + आ + नी – to unite. समानीय च वैदेहीं राघवेन महात्मना । V. 1. 160

6. अप + नी – to misbehave. स बन्धुर्योऽपनीतेषु साहाय्यायोपकल्पते । VI. 63. 27

7. परि + नी – to take round. परिणीतोऽस्मि हरिभिर्बलमध्येऽमर्षणैः । VI. 30. 8
लाङ्गूलेन प्रदीप्तेन स एष परिणीयते । V. 53. 24
अगृह्णां यच्च ते पाणिमग्निं पर्यणयं च यत् । II. 42. 8

8. प्र + नी – to protect. निशा प्रणीतेन शीतरश्मिना । VI. 120. 4

√हृ

1. अनु + वि + आ + हृ – to curse. सोऽनुव्याहरणाद् भूयः शोकः श्लोकत्वमागतः । I. 2. 40
The ~~commentary~~ Tilaka explains, anuvyāharaṇa in its primary sense of paścādvyāharaṇa, but by convention it means a curse.

2. उद् + आ + हृ – to praise. वाग्भिरग्निमुदाहर । I. 62. 19
उदाहर – स्तुहि । This sense is preserved in jayodāharaṇam also.

3. आ + हृ (ṇic) – to exhibit. शोकमाहारयत तीव्रम् । I. 60. 20

4. प्रति + आ + हृ – to remove, to dispel. शोकं प्रत्याहरिष्यामि शोकमुत्सृज्य मानसम् । VI. 5. 19. It is interesting that the preposition prati reverses the sense of ā + hṛ.

5. सम् + हृ — to restrain, to put together. उपस्थितमसंहार्यैर्हयैः स्यन्दनयायिभिः । V.6.5
The popular meanings of the root — withdrawl, destruction — are to be traced to this literal sense.

√ग्रह्

1. प्रति + ग्रह् — to stop, to resist.
तद् द्रुमाणां शिलानां च वर्षं प्राणहरं महत् ।
प्रतिजग्राह धर्मात्मा राघवस्तीक्ष्णसायकैः । III.26.3-4
प्रतिजग्राह = रुरोध ।

2. परि + ग्रह् — to bind by word. इति देवी महेष्वासं परिगृह्याभिभाष्य च । II.11.17

3. परि + ग्रह् — मम योऽसौ परिग्रहः । III.55.17
परिग्रहः - पत्नी ।

4. परि + ग्रह् — प्रमदानां सहस्राणि तव राजन् परिग्रहे । III.38.30
परिग्रहे - अन्तःपुरे ।

5. प्र + ग्रह् — to raise, to throw up. ततः सहस्ताभरणान् प्रगृह्य विपुलान् भुजान् । VI.117.5
प्रगृह्य - उद्यम्य ।

6. प्र + ग्रह् — तामर्यगणसम्पूर्णां भरतः प्रग्रहांसभां ददर्श बुद्धिसम्पन्नः । II.81.1. प्रग्रहसभा - Reception-hall

7. सम् + ग्रह् — न सोऽस्ति कश्चित् त्रिषु संग्रहेषु न वेद यस्तेऽस्त्रबलं बलं च । V.48.5
त्रिषु संग्रहेषु - त्रिषु लोकेषु ।

8. सम् + ग्रह् — Confession, confinement etc.
न कुलं न कृतं विद्या न दत्तं नापि संग्रहः ।
स्त्रीणां गृह्णाति हृदयमनित्यहृदया हि ताः ॥ II.39.23

9. सम् + ग्रह् — ततो निक्षिप्य काकुत्स्थो लक्ष्मणं द्वारि संग्रहम् ।
VII.103.15. द्वारि संग्रहम् - द्वारपालम् ।

10. उप + सम् + ग्रह् — to pay obeisance by falling at the feet.
उपसंगृह्य राजानं चक्रुर्दीनाः प्रदक्षिणम् । II.40.1

√चर्

~~The meanings that √car denotes with different preposition in the Rāmāyaṇa, are, with a few exceptions, surprisingly new.~~

1. उप + चर् — नानुपचारयुक्ता भार्याभवत् तस्य । V. 9.7।
उपचारः — आभूषणम् ।

2. सम् + उद् + आ + चर् — अन्यथा खलु काकुत्स्थ तपस्वी समुदाचरन् । III.12.29
Its verbal use is extremely rare, though the sense of etiquette is well-known.

3. प्रति + आ + चर् — to have revenge, retribution.
काममस्तु हृता सीता प्रत्याचीर्णं भविष्यति ।
प्रत्याचीर्णं — वैरनिर्यातनम् । (V.13.47)

√स्था

1. प्रति + अव + स्था — to stand face to face. शबरी वृद्धा रामाय प्रत्यवस्थिता । III.74.10. This explains how pratyavasthā came to mean to oppose, to resist.

2. अनु + स्था — to think over. आत्मानम् अनुतिष्ठ त्वं स्वभावेन नरर्षभ । III.115.4।

√दा

1 उप + आ + दा — सर्वा पूर्वमियं येषामासीत् कृत्स्ना वसुन्धरा प्रजापतिमुपादाय । I.5.1. उपादाय – beginning with (upakramya).
cf. आदाय मार्गशीर्षाच्च द्वौ द्वौ मासावृतुः स्मृतः ।
Quoted by Kṣirasvāmin in his commentary on the Amarakoṣa.

2. उप + प्र + दा — उपप्रदानं सान्त्वं च भेदं काले च विक्रमम् । VI.63.11
उपप्रदानम् — उत्कोचः ।

√भू

+ भू (ṇic) — (i) to believe. जीवन्तीं मा यथा रामः

सम्भावयति कीर्तिमान् । V. 39.16
सम्भावयति - विश्वसिति ।

(ii) to bring up. तया सम्भाविता चास्मि
स्निग्धया मातृसौहृदात् । II. 118.33

√ज्ञा

Ā + jñā without the causal suffix ~~ṇic~~ is extremely rare in classical Sanskrit literature, though it is common in the Vedic ~~literature~~ the. ~~H~~however, the Rāmāyaṇa, ~~provides one such example:~~ has :

न जगाम तथोक्तस्तु भ्रातुराज्ञाय शासनम् । III. 45.4
आज्ञाय - अनुचिन्त्य. keeping or bearing in mind.

2. अव + ज्ञा - श्रुत्वा चेन्द्रजितो वधमाचचक्षुरवज्ञाय दशग्रीवाय सर्वतः । VI. 92.1. अवज्ञाय - अभिज्ञाय, दृष्ट्वा (Tirtha). An extremely unfamiliar sense of ava + jñā.

3. सम् + उप + ज्ञा - to forgive. संवासात् परुषं किञ्चिद्
अज्ञानादपि यत्कृतं तन्मे समुपजानीत । II. 39.38

4. सम् + अनु + ज्ञा - to inherit, the characteristics of.
पितॄन् समनुजायन्ते नरा मातरमङ्गनाः । II. 35.28

The prepositional uses, as tabled and illustrat here, form only the tip of the iceberg. The Rāmāya abounds in a rich wealth of prepositions that have been used with various roots to yield a bewildering, though fascinating, variety of meanings. Quite a few of the meanings denoted by the various roots with a number of preposi ions are extremely rare. Not unoften, they form a link in the semantic development of the respective roots. Interesting and revealing in

their oway, they are seldom met with in later literature. They, however, were a current coin in Vālmīki's ~~age~~ time. ~~They thus form a reliable index to the richness of verbal forms and the plethora of meanings they~~ ~~conveyed~~ denoted ~~in the Sanskrit of his day~~.

(viii)

Etymologies

True to its title, the eighth chapter concerns itself with the study of the etymologies of the proper names, as attempted in the body of the Rāmāyaṇa. This is a peculiarity that the epic shares with the vast mass of the Purāṇas and the Mahābhārata. According to the author, Vālmīki's etymologies are as worthy or unworthy as those offered by a grammarian or an etymologist could be. They are, however, more interesting and convincing because they are sought to be corroborated, almost invariably, by a story that the poet relates to square with the etymology. An overwhelming majority of the etymologies is found in the first and the seventh Kāṇḍas which are generally held to be of a later date ~~spurious~~. The etymologies of the Rāmāyaṇa are related to the names of the earth, the deities, the sages, races, kings, the towns and the rivers. It would be worthwhile to reproduce some of them to drive home their genius and quality and consequent tenability or infirmity.

Medinī — मेदसा प्लाविता सर्वा पृथिवी च समन्ततः ।
मेदोगन्धा तु धरणी मेदिनीत्यभिसंज्ञिता ॥ VII·59·53
The earth came to be called *medinī* because it was covered all around with the *medas* (fat) of the demons Madhu and Kaiṭabha, when they were beheaded by Viṣṇu.

Jātarūpa — Unable to hold the divine seed, the Gaṅgā deposited it in the forest on the mountain. It assumed various forms of gold and turned the forest also golden. Since then, the gold glittering like fire also came to be known as *jātarūpa* which acquired a beauty of its own (*jātam rūpam asya*).

निक्षिप्तमात्रे गर्भे तु तेजोभिरभिरंजितम् ।
सर्वं पर्वतसन्नद्धं सौवर्णमभवद् वनम् ॥
जातरूपमिति ख्यातं तदाप्रभृति राघव ।
सुवर्णं पुरुषव्याघ्र हुताशन समप्रभम् ॥ I·37·21-22

Skanda — Kumāra, was called Skanda because he was found fallen in the watery discharge accompanying the delivery.

स्कन्द इत्यब्रुवन् देवाः स्कन्नं गर्भपरिस्रवे । I·37·27

Ṣaḍānana — As he sucked the milk of the Kṛttikā-mothers with his six mouths, he came to be known as *Ṣaḍānana* or *ṣaṇmukha*.

षण्णां षडाननो भूत्वा जग्राह स्तनजं पयः ।
I·37·28

Anaṅga – In order to punish Kāma for his insulting behaviour to him, Lord Śaṅkara burnt him down with his fierce *huṁkāra*. His limbs fell off and he became *anaṅga* (limbless).

तत्र गात्रं हतं तस्य निर्दग्धस्य महात्मनः ।
अशरीरश्च कृतः कामः क्रोधाद् देवेश्वरेण ह ॥
अनङ्ग इति विख्यातस्तदा प्रभृति राघव ॥ VII·4·12-13

Ahalyā – ~~The etymology of the word~~, as given ~~in the epic~~, is far-fetched. Literally it means 'she who is free from ugliness'. And this is how, it is actually explained in the *Rāmāyaṇa*.

ततो मया रूपगुणैरहल्या स्त्री विनिर्मिता ।
हलं नामेह वैरूप्यं हल्यं तत्प्रभवं भवेत् ।
यस्या न विद्यते हल्यं तेनाहल्येति विश्रुता ॥ VII·30·32

Hanumān – While flying in the sky to catch the sun, the infant monkey was struck on his left chin by the edge of Indra's thunderbold. That resulted in permanent damage to his jaw. Hence he came to be known as Hanumān, one with defective chin.

तदा शैलाग्रशिखरे वामो हनुरभज्यत ।
ततोऽभिनामधेयं ते हनुमानिति कीर्तितम् ॥ IV·66·24

Rāvaṇa – This popular appellation of Daśakaṇṭha owes its origin to the terrific cry

the demon produced when in a bid to lift, the mountain his arms were crushed as Lord Śaṅkara pressed it gently with the big toe of his foot. It was only on propitiating the Lord that he was released from the captivity after a thousand years during which he kept on crying which terrified the three worlds.

यस्माल्लोकत्रयं चैतद्रावितं भयमागतम्।
तस्मात्त्वं रावणो नाम नाम्ना राजन् भविष्यति॥
VII. 16. 37

Kuśa-Lava — The twin sons of Rāma came to acquire the respective names because the elder, when born, was to be sprinkled with the forepart of the kuśa-grass, while the younger with the lower part (lava). It is this fact of warding off the evil by means of kuśa and lava that gave them the names (VII. 66. 8-9)

Mithi-Janaka — Janaka, according to the epic, was called Mithi because he was born as a result of the rubbing of the fire-sticks in the form of the body of his father, Nimi. He was known as Janaka for he came into being that way.

मथनान् मिथिरित्याहुर्जननाज्जनकोऽभवत्।
VII. 57. 19-20

Kuśāvatī – Kuśāvatī derives its name from the name of its ruler Kuśa, the son of Rāma. Some other towns are also connected with the kings who ruled them (तक्षं तक्षशिलायां उ पुष्कलं पुष्कलावते – VII·101)

कुशस्य नगरी रम्या विन्ध्यपर्वतरोधसि ।
कुशावतीति नाम्ना सा कृता रामेण धीमता ॥
VII·108·4

Śrāvastī – Though not apparently connected with Lava, it was declared (śrāvitā) to be his capital by his father, Rāma. It is an etymology based on sound:

श्रावस्तीति पुरी रम्या श्राविता च लवस्य ह ।
VII·108·4-5

Apsaras – The etymology of the word ~~apsaras, as given in the epic,~~ is also based on the similarity of sound. The nymphs were called ~~given the name of~~ apsaras because they are said to have emerged from the waters (āpas) after these were churned by the gods and demons.

अप्सु निर्मथनादेव रसात्तस्माद् वरस्त्रियः ।
उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन् ॥ I·45·33

Some of the other etymologies ~~attempted by Vālmīki~~ do not have much to commend themselves. Some others are too banal to call

notice, and are found, almost verbation, in other ancient texts. The etymologies of dharma and putra belong to this category. That, however, does not ~~abridge~~ diminish their worth.

(IX)

Unpāṇinian Forms And other Anomalies

Spanning as many as sixty nine pages, 'Unpāṇinian Forms And other Anomolies' purports to be the longest chapter of the treatise. It is devoted to an exhaustive evaluation of such of the grammatical forms in the Rāmāyaṇa as do not submit themselves to the canons of Pāṇini, though they might have been 'genuine coin accepted by pre-Pāṇinian grammar and sanctioned by usage.' Vālmiki's language boils down to a riddle of sorts. By and large, he is seen to observe, almost religiously, the rigorous discipline prescribed for the language by ~~the master~~ the master grammarians. In view of his ~~ornate style and~~ posteriority to Pāṇini, there is nothing strange or baffling about it. Otherwise also, he has been all too eager to demonstrate his equipment in grammar by admitting in the body of his work a host of complicated grammatical forms. In view of the phenomenon, it should be rewarding to investigate into the causes of these grammatical aberrations, euphemistically called un-pāṇinian forms. The native commentators

sought to dismiss them as ārṣa or chāndasa. From the way they have used the two words ~~in the commentary~~, it would not be unfair to hold that to them they were practically synonymous with each other. It is patently wrong to construse the word chāndasa to mean that the forms in question were remnants of the vedic language as Dr. Michelson took them to be. The terms seem to denote only those of the forms which do not have the sanction of Pāṇini. 'They do never mean ungrammatical forms or linguistic aberrations'.

While Michelson denounced them as Archaisms, whatever the term may denote, Jacobi viewed them ~~(un pāṇinian forms of the epic)~~ as the product of the vulgar language that the Rāmāyaṇa, in his opinion, represented, a view partially shared by ~~Prof.~~ Keith, as well. Be that as it may, it is not easy to convincingly account for the crop of un-pāṇinian forms interspersed in the epic. It would be idle to dismiss them as spurious or later interpolations or explain them away as occasioned by the current usage. The fact of the matter appears to be that the Sanskrit language in Vālmiki's time had not developed that rigidity and fixity that came to characterise it when Pāṇini's grip on it grew tighter. The un-pāṇinian forms, as they obtain in the Rāmāyaṇa, concern themselves with almost all the sections of Sanskrit grammar and mirror some interesting tendencies of the day.

Sandhi

Sandhi is so close to the genius of Sanskrit that there is hardly any option about it. The vast mass of Vedic and classical literature combines to bear it out. However, the language of the Rāmāyaṇa ~~is tarnished by~~ h– arbitrary hiatus — both internal and external, though the former is confined to a few cases in the compounds. And that is not altogether against the genius of the language, (परम ऋषिः (I.18.51), राक्षस ऋक्ष वानराः (VII.40.31), सदेवगन्धर्वऋषियक्षराक्षसैः (VII.35.65) ~~are some of the instances encountered therein.~~

(Pāṇini sanctioning [illegible] [illegible] ( )

Of the external lacunae, it is the hiatus between the two pādas that is conspicuous in the epic. And it pertains to almost all the varities of the Sandhi. Some of the prominent examples ~~may be noted.~~ are:

Hiatus in Two Pādas

Savarṇasandhi

1. कौसल्या पुत्रहीनेव अयोध्या प्रतिभाति मे । II.76.13
2. दुःखानि च बहूनीह अनुभूतानि पार्थिव । VII.62.13
3. शूलस्य तु बलं सौम्य अप्रमेयमनुत्तमम् । VII.67.22
4. विश्वामित्रं पुरस्कृत्य आश्रमं प्रविवेश ह । I.49.12
5. प्रशमश्च क्षमा चैव आर्जवं प्रियवादिता । VI.21.14

Guṇasandhi

1. मूर्ध्नि राममुपाघ्राय इदं वचनमब्रवीत् । I.26.33
2. यदि तावच्छिशोरस्य ईदृशो गतिविक्रमः । VII.35.27
3. विचेष्टमानामादाय उत्पपाताथ रावणः । III.49.22

4. त्रिरग्निं ते परिक्रम्य ऊहुर्भार्यां महौजसः । I·73·39

Vṛddhisandhi

1. इदानीं मा कृथा वीर एवंविधमरिन्दम । VI·41·4
२. एते हनुमता तत्र एकेन विनिपातिताः । VII 35·6
3. विचेष्टमानमुत्प्रेक्ष्य ऐक्ष्वाकमिदम् अब्रवीत् । II·14·1
4. स्वधीतं दत्तमिष्टं च ऐश्वर्यं परिपालितम् । VII·6·40

Yaṇsandhi

1. षष्टिं पुत्रसहस्राणि अपरा जनयिष्यति । I·38·8
२. मम चैवानुजा साध्वी ऊर्मिला शुभदर्शना । II·118·53
3. जातानि पर्वताग्रेषु आस्वाद्यास्वाद्य गायताम् । VII·93·7
4. अहं हि शोषयिष्यामि आत्मानं विजितेन्द्रियः । I·64·18

Pūrvarūpasandhi

1. एकतामगमन् सर्वे असुरा राक्षसैः सह । I·45·41
२. सर्वाणि रामगमने अनुजग्मुर्हि तान्यपि । VII·109·21

Ayādisandhi

1. प्रहर्षमतुलं लेभे आश्चर्यमिति चाब्रवीत् । III·74·30
२. अथ नष्टे सहस्राक्षे उद्विग्नमभवज्जगत् । VII 86·4
3. एवमुक्त्वा गताः सर्वे ऋषयस्ते यथागतम् । VII·36·59

Hiatus in the same Pāda

1. रावणस्तत्र आगतः । VII·31·10
२. एका दीना अनाथवत् । VII 49·5
3. चित्रकर्म इवाभाति । VII·28·41
4. कामरूपेण उन्मत्ते । III·49·4
5. सीता खलु सा इहाहृता । VI·12·28
6. त्वयि आत्मगतान्गुणान् । IV·8·5
7. तस्मिन् रेमे इला तदा । VII·88·7
8. आपेदे उपसर्गस्तम् । II·63·2

According to the author, the hiatus in the epic should be considered ~~to be~~ an exception rather than the rule. As it occurs mostly between the final vowel of the preceding pāda and the initial vowel of the succeeding pāda, pādāntayati might ~~well~~ have been responsible for it. Nilamadhava Sen, on the other hand, is convinced that Vālmiki deliberately avoided the sandhi by inserting particles like hi, tu between the two words, which otherwise would have coalesced.

Consonant Sandhi

The non-observance of the hal-sandhi in the Rāmāyana is confined to the wilful insertion of the augment namut where it is not sanctioned and absence thereof where otherwise it should have been inducted:

1. यदि मे भगवान्नाह । I. 63.21
2. ग्रन्थं महद् धारयन् अप्रमेयः । VII 36.14

Double Sandhi in disregard of Pānini's 'पूर्वत्रासिद्धम्'।

1. तपोमूर्तिं तपात्मकम् । I. 29.12
2. रामेति प्रथितो लोके । III. 47.11
3. साध्वत्र प्रविशामेति । IV. 52.13
4. लक्ष्मणस्तु ततोवाच । II. 51.8
5. एषैव चान्ये च महाकपीन्द्राः । VII. 36.47

Nouns

What strikes one most about the wealth of Noun forms in the Rāmāyana is the anxiety of the author to turn the halanta bases into

ajanta ones by either dropping the final consonant or adding to it the vowel *a*. This is a tendency which actually belongs to ~~the~~ the *Pāli* and *Prakrit* period which has resulted in virtually ~~stamping~~ wiping out the consonant-ending bases from these languages. But it seems to have started asserting itself quite early and the epic-language had also come under its spell. That only can convincingly account~~s~~ for forms like *pururavam*, *viraje*, *avasṭabdhadhanum*, *tigmatejau*, *vihāyasam*, *divaukasaiḥ*, *pakṣim*, *vālim*, encountered in the following verses.

1. प्रतिष्ठमाने *पुरुरवं* बुधस्यात्मजमौरसम् | VII 56·26
2. वसानौ *विरजे* वस्त्रे दिव्याभरणभूषित: | VI·50·44
3. *अवष्टब्धधनुं* रामं क्रुद्धं तं रिपुघातिनम् | III ·25·1
4. खड्गिनौ दृढधन्वानौ *तिग्मतेजौ* महाभुजौ | III·69·36
5. हंसयुक्तं महानादमुत्पपात विहायसम् | VI·123·1
6. अभिषिक्त: पुरा स्कन्द: सेन्द्रैरिव दिवौकसै: | VII·63·15
7. मैनाते राक्षसं *पक्षिं* ब्रुवाणौ को भवानिति | III·14·2
8. मुमोक्षयिषवो *वालिं* रवमाणा अभिद्रुता: | VII·34·23

Compounds

Vālmiki has meticulously followed the rules ~~with respect to~~ for the formation of compounds. It is seldom that he swerves from the norm. The forms like *Rakṣasarājānam* (V·1·40) and *gṛdhrarājānam* (IV·59·2) owe themselves to the omission of the *samāsānta* suffix *ṭac*, ordained after the compounds ending in *rājan*, *ahan* and *sakhi*. The two

forms *kapirājñā* and *divarājña* are also indefensible on the same count.

Numerals

Among the numerals the most remarkable unpāṇinian form is *triṅśati*, coined on the analogy of *viṅśati*. It occurs in the Accusative singular form in the company of its prototype, in the verse that runs as follows विंशतिं त्रिंशतिं षष्टिं शतशोऽथ सहस्रशः (VI. 107. 42). The addition of *maṭ* to *dvādaśa* and *ṣaḍaśa* also runs counter to Pāṇini's rule नान्तादसंख्यादेर्मट् (V. 2. 49).

पुत्रो द्वादशमो वीर्ये धर्मे च परिनिष्ठितः। VII. 55.4
ततः षोडशमे वर्षे गोलभो विनिपातितः। IV. 22. 29

Taddhita

Of the many irregular *taddhita*-forms found in the Rāmāyaṇa, *jāmadgneya* (I. 74. 17), *dāśaratha* (VI. 9. 21-22 etc.), *kekayī* and *kaikayī* (VI. 119. 25, VI. 121. 6, VI. 124. 7) are of special interest. The regular forms would be *jāmadgneya*, *dāśarathi* and *kaikeyī*.

Feminine Forms

Besides the regular Śūrpaṇakhā, the two variants of the name of the demoness, Śūrpaṇakhī and Śūrpanakhi are also found ~~used in the Rāmāyaṇa~~, though the suffix *ṅīṣ* is strictly forbidden by Pāṇini's rule नखमुखात् संज्ञायाम्। while *parakyāsu* in the verse यस्माद्देव परक्यासु रमते राक्षसाधमः (VII. 12. 2) has resulted from the loss of the vowel ī on account of

syncope, in स्वसा शूर्पणखा नाम (VIII. 12.2) the ṛkārānta base svasṛ has been converted into the ākārānta one ~~base~~ (svasā), which in Accusative singular gives the form svasām.

Verbs

Transmutation of Padas

The tendency to transmute the two well-known padas wilfully operates in the Rāmāyaṇa with quite some frequency. Vālmīki has used ~~with impunity~~ the Parasmaipada suffixes with the ~~universally acknowledged~~ Ātmanepadin roots and the Ātmanepada suffixes with the ~~roots that legitimately belong to the~~ in one Parasmaipada. The restriction ~~imposed~~ on the use of the tiṅ suffixes by such rules as 'anudāttaṅita ātmanepadam' (I. 3.12) and svaritñitaḥ kartra-bhiprāye kriyāphale (I. 3.72) has not always been followed ~~met his approbation~~. Yudh, sah, vṛdh, tvar, labh, ceṣṭ, īkṣ, bhāṣ, vṛt, plu, pad, mṛg, jṛmbh, (adhi) in, div, ay, mud, kam, garh, (pari) svañj, veṣṭ, (ud) vij are some of the glaring Ātmanepadin roots ~~which have been~~ used in the ~~Rāmāyaṇa with the~~ Parasmaipada ~~suffixes~~. Contrarily, vṛṣ, vad, arh, kāṅkṣ, pat, śvas, svap, gai, aṭ, hṛṣ, skhal, krīḍ, mṛṣ, rud, spṛś, jīv, tṛ, ru, gam, dṛś, vas, bhū, besides others, are the Parasmaipadin roots ~~which Vālmīki has turned into~~ used in Ātmanepad~~is~~a ~~with utter nonchalance. This padavyatyaya seems to have been a characteristic of the epic Sanskrit~~

The phenomenon is common to the
~~That explains why it is resorted to frequently~~ ~~in~~ the Mahābhārata and the Purānas, as well.

Besides ~~that~~, certain roots ~~have been~~ restricted by Pānini to Ātmanepada or Parasmaipada with some specific prepositions in certain specified meanings. Vālmiki is not always disposed to honour the injunctions, though the roots meet all the prescribed conditions. The following instances would bear it out in an abundant measure.

1. ततस्तु निनदं घोरं कृत्वा युद्धाय चाह्वयत । VI.14.3
2. आदित्यमुपतिष्ठति तैश्च सूर्योऽभिपूजितः । IV.42.42
3. आरोढुमुपचक्राम विमानवरमुत्तमम् । VII.77.17
4. आपृच्छामो गमिष्यामो हृदिस्थो नः सदा भवान् । VII.38.30
5. त्वा विजेष्यत्युपायेन विषादं वा गमिष्यति । V.1.140
6. चातुर्वर्ण्यं च लोकेऽस्मिन् स्वे स्वे धर्मे नियोक्ष्यति । I.1.96
7. नियोक्ष्याम्यहं बाणान् नृवाजिगजमर्मसु । II.23.36
8. आकाशं पतितौ दूराज्जिज्ञासन्तौ पराक्रमम् । IV.61.3
9. मूढश्चाकृतविद्यश्च न शुश्रूषति पूर्वजान् । VII.79.14
10. वृक्षैरात्मानमावृत्य व्यतिष्ठन् गहने वने । IV.14.1

Obviously the use of the Ātmanepada had considerably shrunk in the Rāmāyana. It had not fallen into disuse, but it was losing ground fast. The Parasamaipada, on the other hand, was gaining corresponding popularity. It was evidently "due to the influence of the Pāli and the Prakrits which had fairly early begun to shape and affect Sanskrit."

Verb- Formations

The *Rāmāyaṇa* is littered with a host of verbal forms that offend grammar. Their irregularity emanates from their defective structure.

Juhava (VI.80.5) and *vijahiṣyati* (V.13.29) in place of *juhāva* and *vihāsyati* are indeed startling. Still more astonishing, however, is *jahihi* (IV.24.33), the imperative, second person singular of *han* which replaces the regular *jahi*. It appears to have been formed from *jah*, visualised as an independent root. Likewise in fabricating the imperative, second person singular form *upādadha* from *dhā* with *up* and *ā* prepositions, he seems to have substituted the regular root by *dadh*, otherwise unknown to grammar. The correct form would be *upadhehi*.

Kurmi, *dadmi* and *brūmi*, though utterly indefensible, are met with the *Rāmāyaṇa*, besides the *Purāṇas* and the sister epic the *Mahābhārata* with amazing frequency. It would be futile to explain them to have emanated from the metrical exigencies. Probably these forms were current in older Sanskrit and have percolated to the epics and the *Purāṇas* in the same form. The motley *bibhyase* (III.46.30) is also ~~highly offensive~~ strange. The addition of the radical suffix *śyan* and the *Ātmanepada* run counter to grammar. *Drakṣyeta* (III.56.20) and *paśyatām* (VI.134.52) are a pointer to the fact that the root *dṛś* was treated ~~with indifference, rather~~

peculiarly ~~disrepect~~, in the epic sanskrit while in the former the root is not replaced by the substitute paśy, in the latter the substitution is ~~wholly~~ unwarranted. In सत्वं प्रदीप्तं चिक्षेप दर्भं तं वायसं प्रति (VI. 27. 25) ciksepa is out of joint unless it is presumed to qualify saḥ.

Some other irregular forms may be listed here.

प्राप्नुयाम: (VI. 66. 24)
अग्रहीताम (I. 4. 4)
अनुशास्यते (III. 10. 21)
प्राविशु: (II. 19. 35), शंसु: (V. 22. 45), ददर्शतु: (VII. 69. 39),
ससर्जतु: (III. 72. 1), प्रपूजिरे (V. 53. 23), चकर्ततु: (VI. 80. 31),
अवभ्रमत (I. 43. 9).

Confusion in Gaṇas

The study of the irregular verbal forms ~~in the Rāmāyaṇa~~ would not be complete without taking notice of the confusion that prevails in the epic with respect to the various conjugations. Leaving aside a few honourable exceptions, there is a marked tendency to add the radical suffix śap of the first conjugation to ~~of~~ the roots of the other gaṇas, as well, with the result they tend to approximate in form to the roots of the Bhvādigaṇa, doubtless the easiest conjugation to handle. The exercise seems to have been prompted by a keeness to shear the corpus of verbal forms of the tantalizing intricacies, inherent in some of the gaṇas. The phenomenon obtained in the Prākrit and

Apabhramśa languages to the extent that while in the latter the Ātmanepada thinned down to the minimum, it was completely lost in the Prākṛts. They influenced in no small measure the epic language also. Ās, śīn, mṛj, han, śās of the second conjugation, dhā of the third, rudh of the seventh and mṛd, bandha and sthamb of the ninth have been used in the epic like the roots of the Bhvādigana by adding the radical suffix śap: ~~to them, almost indiscriminately. Thus result the ungrammatical forms, some of which may be profitably instanced here~~ उपासन्ते (VII·37·19), समुपासत (I·43·1), बन्धत (III·56·21), हनद्वम (III·26·25), हिंसामि (IV·66·17), अनुशाससि (VI·63·23), उपरोधाति (VII·74·7) etc.

Seṭ-Aniṭ

Another characteristic feature of the epic language is the ease - ~~rather the indifference~~ with which is known aniṭ roots have been converted into seṭ by adding to them the suffix it. Of such roots, nī is the most striking. It has been used ~~in the epic~~ in its seṭ form, no less than twenty six times. Perhaps both the forms of the root were current in Vālmīki's time. However, it cannot be said of the other roots with a measure of certainity. A few of the aberrations call attention. नयिष्यति (II·12·87), आनयिष्यति (VI·3·32), आनयितुम (III·43·48), जयिष्यसि (I·27·3), निर्दहिष्यामि (VI·59·6), वसिष्यामि (VII·86·14) etc.

Omission of the augments aṭ and āṭ

The Rāmāyaṇa has received a sizable sprinkling of the imperfect and aorist forms, to which the augment aṭ or āṭ has not been prefixed. This is patently indefensible. Some of the aberrations interest the reader most:

प्रदहत (IV·61·15), मन्त्रयन (VI·128·24), अभिपूजयन (I·26·27), समभिजायत (I·38·23), अर्दयन (VI·61·38), समीहत (VI·74·44), उपशोभयत (IV·33·80).

Reversely, the augment is prohibited with māṅ by the well-known rule — na māṅyoge. ~~The Rāmāyaṇa has no use for the sūtra. The~~ ic ~~thematic vowel is~~ found added ~~to the form~~ in the following verses:

1. मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः । I·2·15
२. समये तिष्ठ सुग्रीव मा वालिपथमन्वगाः । III 62·14

Causal Forms

The Rāmāyaṇa is not lacking in irregular causal forms also. The most glaring are those that omit guṇa before the radical suffix. The metrical requirements seem to have dictated the phenomenon, because guṇa would have violated the metre in the cases. प्रवाह्यन्ति (II·52·47), अदीप्यन्त (V·58·153) and कुत्स्यति (VII·43·18) are the notable forms ~~that have shunned guṇa in their construction.~~ in this connection.

The Rāmāyaṇa has some causal forms

where the suffix nic serves no useful purpose and could well have been avoided. In सा नूनं विधवा राज्यं सपुत्रा कारयिष्यसि (II. 12. 75), kārayiṣysi simply means karisyasi. The verses सुखी भव महाबाहो कञ्चित् कालमुदीक्षय (VII. 37. 2) and अनाज्ञप्तस्तु सौमित्रे प्रवेष्टुं नेच्छयाम्यहम् (VII. 59. 25) comprise the two causal forms udikṣaya and icchayāmi. Wherein the causal suffix in redundant. They have been used in the sense of udiksasva and icchāmi respectively.

Under the influence of Pāli and Prākrit or in deference to the ancient tradition, remotely hinted at by Bhattoji Dīkṣita, Vālmīki tends to induct the augment āpuk to the roots where it is not sanctioned by Pāṇini. तर्जापयाति मां नित्यं भर्त्सापयति चासकृत (VI. 34. 9), नर्मदां रोधवद्रुद्ध्वा क्रीडापयाति योषितः (VII. 32. 18) and ब्राह्मणस्य तु धर्मेण त्वया जीवापितः सुतः (VII. 76. 27) ~~belong to this category~~.

Participles

Present Participles

Of the irregular present participle forms stunvānaḥ (VI. 90. 4) is most peculiar, in [illegible] ~~remarkable~~. ~~The~~ lying in addition of the radical suffix śnu of the Fifth conjugation to the root stu ~~is indenfsible~~. The Rāmāyaṇa tends to omit muk before the śānac suffix even in case of the roots where it ~~is prescribed~~ should not. have ~~by Pāṇini. It is on account this aberration that~~ forms like चिन्तयानः (I. 8. 2), वर्धयानः (VII. 99. 19), विस्मयान (VI. 59. 95), कामयान

8 Cee|

(b) ~~यस्माद भागार्थिनो भागान् नाकल्पयत मे सुराः । I.66.10~~
~~अष्टादेश हि वर्षाणि मम जन्मनि गण्यते । III.47.11~~
~~रोदसी सम्पफालेव । VI.22.6~~

It would thus be seen that in this volume of moderate girth, the language of the Rāmāyaṇa, in its various aspects has been subjected ~~s~~ to a sustained evaluation. The author has ~~doubtless~~ doubtless drawn upon the ancient commentators in piercing many a linguistic riddle, but he has not allowed his regard for them to cloud his judgement. He has saught to corroborate his conclusions and contentions with the rich evidence, drawn from ancient texts like the Yogavāsistha and the Manusmṛti, besides the sister epic the Mahābhārata. He is fully ~~abreast~~ aware of the worth of the science of linguistics in such demanding ventures and has pressed it into service wherever he deemed it fit. Characterised by happy fusion of ancient scholarship and modern critical equipment, the work has the unique distinction of undertaking an indepth assessment of the language of such an ancient work as the Rāmāyaṇa. Linguistic study is always a dettering task. With his profound equipment in Sanskrit grammar and philology, ~~Dr. Shastri~~ the author has come out of the ordeal with admirable credit. In the words of the eminent linguist Dr. Siddheshvar Varma, the work adds up to a solid contribution to the modern linguistic studies.

(V·22·48), आह्वयान (VI·95·49) have crept into the epic.

The feminine present participle forms on the other hand are marked by the irregularity in the use of the augment num. It is found dropped where it is prescribed and has been used where it has no locus standi. परिगर्जतीम् (I·26·18), असहती (II·12·89), अनुधावतीम् (II·40·44), जनयतीम् (II·95·16), अपश्यती (III·52·44) etc. belong to the first category. In the second may be included such forms as ब्रुवन्तीम् (II·8·13), रुदन्ती (I·33·4), उपहिंसन्ती (II·9·4), मृदनन्ती (II·12·57), प्रजानन्ती (II·27·7), अपचिन्वन्ती (II·72·14).

Past Participles

Of the irregular past participle forms, pranasta is remarkable for the consistency with which it has been used in the Rāmāyaṇa. The cerebratisation of the n of √naś here violates the rule of Pāṇini naśeḥ ṣāntasya.

(Gerunds

The irregular gerund forms in the Rāmāyaṇa fall into two categories. There are a number of forms wherein lyap replaces the suffix ktvā, though the root is not preceded by an indeclinable. Reversely ktvā is retained as such inspite of fact that a preposition is prefixed to the root. Forms like gṛhya, sthāpya, uṣya, tyajya, vandya, dṛśya etc. illustrate the first category. ~~On the other hand,~~ Forms like समर्चयित्वा (VII·31·44), सन्त्यक्त्वा (VII·88·7),

etc

illustrate in second one

निवेदयित्वा (I.1.74), आपृष्ट्वा (I.72.30) ~~are among the dozens of forms where the suffix *ktvā* is not replaced by the *lyap* though the roots fulfil the conditions for such a replacement.~~

Infinitives

The anomaly is the infinitive forms ~~used in the epic~~ emanates from the omission or the insertion of the augment *iṭ*. As testified by forms like प्रतिकूलितुम्, अवतरितुम्, धारितुम्, पूरितुम्, अवमानितुम् and लोभितुम्, the loss of syllable in the infinitive forms of the roots of the *Curādigaṇa* has been occasioned by the metrical needs.

Other Anomalies

Besides those listed above, the irregularities in the language of the *Rāmāyaṇa* pertain to certain other fields, as well the epic, for instance, suffers from the violation of gender. Vālmiki has used in masculine gender words like *praharaṇa*, *kūla*, *bhāṇda*, *abhra*, *sainya*, *astra*, *śastra* which are otherwise neuter. While some of the masculine words like *āśrama*, *santāpa*, *abhyavahāra*, *paśu*, *prasava*, *sarisṛpa*, *grāma*, *bhoga*, *samūha* have been used in the neuter gender. Equally amazing is the use in the masculine of such patently feminine words as *krīdā*, *vedanā*, *tvarā*, though *vrīda* in place of *vrīdā* is not unknown elsewhere. A few illustration would not be out of place.

1 तेन स्पृष्टो बलवता महाप्रहरणोऽस्फुरत् । VII. 22.35

2. सीदन्ति च तदा यक्षाः कूला इव जलेन । VII.14.18
3. रथभाण्डांश्च संस्कृतान् । VI.75.10
4. आश्रमाणि च पुण्यानि मार्गमाणो महीपतिः । I.61.10
5. इमां मां चाङ्गदं राज्यं धनधान्यपशूनि च । IV.35.13
6. अलं व्रीडेन वैदेहि धर्मलोपकृतेन ते । III.55.34
7. मुक्तस्तया शुभः कीटो धुन्वन्त्या हस्तवेदनात् । VIII.37.37

Interchange of Cases, Voices and Tenses

There is a type of irregularity in the *Rāmāyaṇa* which does not stem from defective formation but concerns itself with the interchange of cases, voices and tense forms. The phenomenon is already known to the sanskrit grammarians as *vyatyāsa*.

Of the several cases of the *vibhakti-vyatyāsa* found in the epic, *gāvaḥ* in the verse रोहिण्यजनयद् गावः (III.14.28) has obviously been used for *gāḥ* (Accusative plural). The verse विलपन्ति स्म दुःखार्ता हतवत्सा इवाग्र्यगाः (II.47.12), on the other hand, furnishes an interesting example where the reverse is true. *Gāḥ* here stands for *gāvaḥ* (Nominative plural). The following instances also deserve notice.

1. तस्याः सा दीर्घबहुला वेपन्त्याः *सीतया* तदा । V.25.9 (सीतायाः)
2. शक्रं याश्चोपतिष्ठन्ति ब्रह्माणं याश्च *भामिनि* । II.91.18 (भामिन्यः)
3. त्रयः शतशतार्धा हि ददर्शावेक्ष्य *मातरः* । II.39.36 (मातॄः)

The interchange of voices is not common in the *Rāmāyaṇa*. In अधर्मं तु सुसूक्ष्मेण विधिना प्राप्यते महान् (III.9.2) the passive form (*prāpayti*) has been used for the active form (*prāpnoti*).

Among the substitutions of one tense-form for another, bhūyāt (āśiḥ) in place of bhavet (vidhi) is striking. The use of हन्यात (I. 2. 29), प्रयुञ्जीयात (I. 4. 3), वक्ष्यन्ते (II. 4. 21), करोमि (III. 10. 9), पालये (VII. 10. 32) and विद्म (VII. 63. 2) for अहन्, प्रयोक्ष्यते, ब्रुवन्ति, करवाणि, पालयेम and वेद्मि respectively also proceeds~~s~~ from the vyatyāsa. Likewise समयोक्ष्यत (VI. 128. 67) takes the place of समयोजि (aorist). Samabhivartat (I. 9. 6) appears to be a subjunctive form. The use of gacchatha (I. 39. 13-14) for the imperative, second person plural gacchata is indeed surprising. As is evident from forms like syāmaḥ, prāpnuyāmaḥ and avāpnuyāmaḥ the ending mas has been substituted for the regular ma (optative, first person plural). The reverse phenomenon is also not unknown. Sma and paśyāma are the prominent examples.

Lack of Concord

There are scores of cases ~~in the Rāmāyana~~ where there is no concord in gender and number of the adjective and the noun it qualifies. The noun and verb ~~are~~ also ~~found~~ suffer~~ing~~ from the discordance in number, ~~The following~~ e.g., ~~examples would serve to highlight the phenomenon~~

(a) तस्याभ्याशे तु मिथुनं चरन्तमनपायिनम् । I. 2. 9

यस्तयोः पूर्वजो जातः स कुशैर्मन्त्रसत्कृतैः ।

निर्मार्जनीयं तु तदा - - - - - - - - - - - ॥ VII. 66. 7

वाश्यन्तो बभूवुस्तत्र सारिकाः । III. 23. 15

आपतन्तं महावीर्यं तदनीकं वनौकसाम् । VI. 81. 24

ESSAYS ON INDOLOGY

The "Essays on Indology"[1] purports to be the first comprehensive collection of ~~Dr. Shastri's~~ the author's research articles. Of the thirteen essays it is comprised of, some were published in the leading journals of the land, while others were especially penned down for the volume. A critical survey of Sanskrit Dūtakāvyas and Conception of Time in post-vedic Sanskrit Literature, which are exhaustive enough to form the basis of full-fledged dissertation thereon, merit special attention. On the words Kāhalā and Kirāṭa, Sanskrit originals of a few Hindi and Punjabi words, The text of the Dik and the Kāla samuddeśas of the Vākyapadīya and its commentaries, Poetry in the Vāmana Purāṇa, and The Anyoktis in the Vāśiṣtha-Rāmāyaṇa are some of the notable essays that combine to lend a wealth of material, both varied and interesting, to the collection. Even the studies that were earlier published elsewhere, have been subjected to a sizable revision to make them more authentic and informative. Thus, while the study on Sanskrit Semantics has sizably swelled in bulk, the one on the concept of Fate in the Vālmīki-Rāmāyaṇa has been provided an interesting appendage in the critical evaluation of the concept of Daiva and Puruṣakāra in the Vāśiṣtha-Rāmāyaṇa,

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[1] Mehar Chand Lachhman Das, Delhi, 1963.

which, in view of their common authorship, had been a desideratum. In order to cope with the rich mass of material the volume has been divided into four sections of uneven size. The classification, though sound as far as it goes, is, on the author's own admission, not very scientific or rational[2]. The first and third sections, respectively entitled as Sanskrit Philology and Sanskrit Literature, consist of four papers apiece, though they differ widely so far as their girth is concerned. The other two sections on Textual Criticism and Indian Philosophy are respectively made up of two and three articles. The essays included in the volume have a formidable sweep. They encompass in their range such diverse disciplines as Grammar, Philosophy, Semantics, Philology and Literature. It is a measure of the author's firm grip on the language that each discipline has evoked accordant contours of phraseology, which is distinguished by refreshing lucidity and heart-warming effectiveness. As observed by Dr. S. K. Chatterji the essays bear testimony to the author's verstality as well as depth[3].

(i)

SANSKRIT LANGUAGE AND INDIAN CULTURE

The first essay on Sanskrit Language and Indian

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[2] Essays on Indology, Preface II

[3] The Rāmāyaṇa — A Linguistic study, Foreward, P. XIII.

culture exudes freshness and charm, though the presentation, at places, tends to be somewhat pedestrian. It excells in exploiting the rich wealth of Sanskrit terminology to draw a faithful account of the Aryan culture, in its varied aspects. While the evidence yielded by other sources, notwithstanding its worth, is not always beyond doubt or reproach, linguistics reflects the culture of its people with astonishing precision and authenticity. Thus, words like snātaka, niṣṇāta, nadīṣ~~th~~na, abhiṣeka, pāraga, pārīṇa, anukūla speak volumes of the high significance the Sanskrit-speaking Aryans accorded to water in their day-to-day life. They combine to prove it beyond doubt that the Aryans lived close to the rivers, a fact also upheld by the recent archaeological discoveries. The water exercised such a powerful influence on them that they drew a whole corpus of metaphors and idioms from it. Some of their ceremonies were closely related to water. So enamoured of water, they were meticulously conscious of physical purity. The sterling role the water played in their life is tellingly revealed by the simple word snātaka. It owes itself to the ceremonial bath that was given to the student on the conclusion of his studies in the hermitage. The bath (snāna) was so uniquely important to the student that he continued to bear the name born of it (snātaka) throughout his life. What a fascination for water! The expression

nisnāta, which primarily means 'thoroughly bathed', came to denote subsequently 'proficiency in the śāstra' because of the purifying qualities of the bath. The corresponding English phrase 'to drink deep', on the other hand, seems to testify to the wide prevalence of drinking among the English. The sacred ablution that the prince received as a prelude to his installation on the throne was likewise so highly valued that it imparted to the ceremony the name of *abhiṣeka*, which otherwise means nothing more than a bath. While the English 'coronation' underscores the importance of 'crowning the king-designate', the Sanskrit *abhiṣeka* brings into relief the sanctity of the both on the occasion.

Upādhyāya, one of the many words for the teacher, is a pointer to the sublime status the teacher commanded in the Aryan society. Derivatively it connotes 'one whom the inquisitive students approach for earnest study in various disciplines' (*upetyādhīyate'smāt*) The relationship that they symbolised was marked by utmost affection and intimacy. There was no room for disobedience or recrimination on the part of the student. As a matter of fact, the student was visualised as an umbrella to shield the teacher from the onslaughts, verbal or otherwise, of his detractors (*chādayati doṣān guroḥ*), and was consequently given the happy appellation of *chātra*. The derivative connotation unequivocally proves that

the *upādhyāya* represented a pole apart to the present-day tuition-hunters, masquerading as teachers.

The moral values of the Aryan society are reflected in quite a few expressions. Their life was imbued with a deep sense of piety. Sin was so abhorrent to them that they meticulously shunned even its bald mention. Hence the word *avadya* (unspeakable) settled down as a synonym of sin. How reprehensible was theft to the Aryans, is evident from the word *taskara* (thief) — *tatkarotiti taskaraḥ*. In their ethos even the utterance of the word theft was sinful. The word *sāptapadīna* tends to underscore their skill in making friends, and is thus a pointer to their affable disposition. They could win over others by the simple act of speaking seven words or walking seven steps together. An admirable and enviable feat indeed! That in their moral code miserliness was despicable is sufficiently revealed by quite a few synonyms given to the miser. *Kṛpaṇa*, which primarily means 'pitiable' (*kṛpyate iti kṛpaṇaḥ*) and is used in the derivative sense in ancient texts like the *Manusmṛti* and the *Bhagavadgītā*, indicates better than anything else, the stigma that stuck to the miser. *Kadarya* is more damaging in its import. A rich lord, he was contemptible to the extreme. The connotation is inherent in its derivation: *kutsito'ryaḥ*. The miser was run down as *kadarya* because, though rich, he was

bereft of the comforts of life due to his frugal habits. The expressions *nakhampaca* and *mitampaca* unravel other shades of his miserly disposition. They serve to suggest that contrary to the well-established practice, no food was cooked for the guests, Brāhmaṇas, servants etc. in his house. It was denounced by the Aryans in unmistakably caustic terms — *kevalāgho bhavati kevalādī*. *Arāti* is also identical in its import. It primarily signifies 'one who does not give anything in charity'. He who does not contribute to the betterment of the society, is indeed its enemy. Biting denunciation of the miser, indeed!

The practice of usury is prohibited not only in Islam, it was frowned upon by the ancient Aryans, as well. It is evident from the word *kusīda*, given to "interest". When dissolved, it means 'a state that brings about one's debasement' (*kutsitaṁ sīdanti atra*). *Kausīdya*, derived from *kusīda*, is more vehement in its implication and denouncing the evil practice. Originally meaning the profession of usury, it came to signify 'indolence', which brings into relief the life-style of the money-lender. As he makes easy money by way of exorbitent interest, he has no use for hard work in earning his livelihood.

Words like *śakuna*, and expressions like *jāyāghnas tilakālakaḥ* and *hṛdyo mantraḥ* combine to prove the belief of the Aryan society in omens, marks and the efficacy of spells.

From the invariable use of the words for dress, in dual number, in ancient texts, it is legitimate to infer that the dress of the ancient Aryans consisted of two simple pieces of cloth – the *uttarīya* and *upasaṁvyāna*. Unlike the moderns, they did not believe in overburdening themselves with heavy robes. And, this is what the word *kuvinda* (weaver) seems to imply. On analysis, it is found to mean ‘one who ekes out paltry living for himself’ (*kutsitaṁ vindati*). Were the society fond of excessive and varied clothings, there was no rationale for the weaver to have been known as *kuvinda*.

The word *janaṅgama* testifies to the fact that in the Aryan society it was the barber who approached his clients to do a shave and not the vice versa, a practice still prevalent in parts of the Indian countryside. The peers of the modern Hair cutting saloons were simply unknown to the Aryans. *Divākirti*, another name for barber, unmistakably suggests that shaving was done in day-time, never by night. The *śāstras* actually interdict shaving at night. *Pravīṇa* mirrors the love of the Aryan people for fine arts, especially their skill in playing upon the lute – *prakṛṣṭo vīṇāyām*. The skilful handling of the lute was so prized by the society that an expert in lyre was commended as real expert. The clubbing together of words like *bhakta*, *andhas*, *anna* in the ancient lexicons, though not strictly

synonymous with each other, leads to the irresistible conclusion that it was rice, not wheat, that constituted the staple food of the Indians, both in South and North. *Bahuvrihi*, the name given to the attributive compound by Pāṇini, confirms it beyond any shred of doubt.

A sizable corpus of Sanskrit words bears testimony to it that contrary to the general belief, the ancient Aryans were not averse to worldly objects and pleasures. The word *dhanya* is more eloquent on the issue than anything else. Formed with the suffix *Ya*, vide Pāṇini's aphorism *dhanagaṇaṁ labdhā* (IV.4.84), it primarily means 'rich in wealth'. The secondary sense of 'blessed' seems to have sprung from the belief of the ancients that only a rich man was a truly happy (blessed) person. What a fascination for wealth! This is what is conveyed by *śreṣṭhin* and *sādhu*, two other notable words in the context. *Śreṣṭhī* was so called because he was blessed with the best (śreṣṭham *asyāsti*). And there is nothing better in life than money. The word *sādhu* is unerring in its implication that in the Aryan society the rich were looked upon with respect, if not reverence, because of their contributions to the economy of the country. But while the Aryans were deeply enamoured of wealth, they were not oblivious of the dangers inherent in its concentration in a few hands. Hoarding presupposes exploitation of

the weak and the needy, which, if allowed to persist, creates severe dissensions in the society. It was perhaps to underscore their aversion to the pernicious practice of hoarding that they derisively dubbed the god of wealth as *kubera*, which in essence means a 'leper' (*kutsitam beram asya*). *Naravāhana*, one of the synonyms of *kubera*, serves to project the baneful exploitative tendencies of the rich with greater vehemence. The capitalists can amass wealth only by divesting other of their rightful share. ~~in it~~. The impoverishing of man by man is beautifully summed up in the following verse of the *Mahābhārata*.

नाछित्त्वा परमर्माणि नाकृत्वा कर्म दारुणम् ।
नाहत्वा मत्स्यघातीव प्राप्नोति महतीं श्रियम् ॥ I. 140. 77

All this is tellingly implied by the solitary word *Naravāhana*. He is a man, riding a man.

A modicum of metaphysics is also reflected in Sanskrit vocabulary. The non-attatchment of soul is brought home by the unhappy word *duḥkha* more effectively than the learned disquisitions on Sāṁkhya and the Song celestial. *Duḥkha* is a state which torments the sense-organs alone (*duh* bad, *kha* sense-organ). The soul remains unaffected by it. It is *asaṅga*, free from all suffering (*asaṅgo vai puruṣaḥ*). ~~The word reveals it beyond cavil that the Aryans believed in the Sāṁkhya doctrine.~~

The irresistibility of the sense-objects

(*viṣayas*) is detailed not only in the sacred and profane literature, the word *viṣaya* itself goes far to drive it home with unfailing precision. The sense-objects are called *viṣayas* because they hold the person in thraldom due to their irrepressible charm (*viśeṣeṇa sinvantiti viṣayāḥ*).

The author has thus sought to draw a faithful picture of the cultural history of the ancient Aryan society, in its various facets, on the basis of the rich wealth of Sanskrit vocabulary. While other sources may conflict, the testimony of the Sanskrit language is unfailing and beyond dispute.

(ii)

SANSKRIT SEMANTICS

Like the preceding essay, the second article on Sanskrit semantics also makes a rewarding study. While in the first a whole corpus of Sanskrit vocabulary has been whipped up to relate the fascinating tale of the Aryan culture of yore, herein a similarly vast array of words vie to tell, in ringing phraseology, the winsome saga of the viccissitudes that they have undergone, over the ages, in their meanings. With the passage of time various words undergo tremendous changes and come to assume a sense which may be completely divorced from the primary meaning. A patient and sustained study enables one to delve deep

into their history and present a connected account of their marathon journey to the meaning that ultimately comes to stick to them. It may not always be possible to muster cogent or appropriate evidence to uphold one's conclusions because, more often than not, the words have a tendency to stray afar from their moorings. A whole set of political, psychological and historical reasons comes to influence the course of their development. In the present study ~~Dr. Shastri~~ the author has made a tremendous effort to investigate into the causes that have contributed, collectively or individually, to the development of meanings of a host of sanskrit words.

While it may be difficult to pinpoint with precision the various stages that the different words negotiate in their sequential march, *lakṣaṇā* seems to have been the most potent factor to influence the growth of new meanings. Sometimes a primary sense gives rise to a secondary one, which in course of time supplants the former and ~~to~~ establishes itself as the dominant meaning. This is what has happened in the case of such well-known words as *pravīṇa*, *kuśala* and *udāra*. *Udāra* primarily means a horse or bullock who does not need the whip to drive him (*udgata ārāt*). i.e. one who understands the implict intention of the driver and moves on without the crack of the whip. With the passage of time it came to denote the large-hearted person who similarily fulfils the desire of the supplicants with

appropriate gifts or money without promptings and pleadings from them. This secondary sense has so overwhelmed the primary meaning that the latter is altogether lost. How *udāra* came to mean expansive, excellent etc. has not been discussed by the author.

The essence of *viśārada* lies in piercing the mystery that shrouds its antithesis, represented by *śārada*. Originally meaning 'autumnal' or 'belonging to autumn' (*śaradi bhavaḥ*), it developed the secondary sense of 'new' because of the freshness the autumn heralds after the gloom of the rains. Pāṇini has used it in this very sense in the well-known *sūtra*, *śārade'nārtave*, (VI.2.9). The same meaning is recorded in the *Amarkośa*. From the secondary sense, the word developed the tertiary sense of novice, immature, which is but a mental form of newness. He who has shed his immaturity came to be known as *viśārada* (*vigataṁ śāradatvam abhinavatvam yasya saḥ*). The word *viśārada* thus came to mean mature, proficient.

Literally *yāpya* means 'one to be sent out' (by carrying him). In course of time, however, the primary sense was eclipsed and its figurative sense 'fit to be discarded, reproachable' gained currency. Ksīraswāmin has explained *yāpya* used in Amara's verse — *śibikā yāpyayānaṁ syāt*, as *aśakta* (feeble). *Aśakta* seems to reflect the derivative sense also. He who is unable to walk on his own, has to be lifted by someone

else. In the Āyurvedic system of medicine yāpya denotes a fell disease. It is this that seems to have led to the development of the secondary sense (reproachable). A person suffering from any of the fell diseases like leprosy, pthysis etc. becomes an object of peoples' condemnation. Likewise any other person who is reproachable on one count or the other is also called yāpya, e.g. yāpyo vaiyākaraṇaḥ. This is a usage based on similarity.

It would be outrageous to derive lāvaṇya from rāmaṇyaka, a corrupt form of rāmaṇīyaka. It is absurd to expect a correct form to spring from an incorrect original. Lāvaṇya does not stand for ordinary beauty. It surpasses rūpa, kānti and even mādhurya. It is the beauty lustrous like a column of salt that has been imaginatively given the name of lāvaṇya. It is doubtless related to lávaṇa (salt) – lavaṇasya bhāvo lāvaṇyam.

The word dhvānta, derived from √dhvan to shout, means 'darkness'. The evolution of its meaning presents an interesting psychological study. It is natural for the people, separated by darkness, to shout in a bid to locate and keep track of each other. Since this mutual shouting (saṁśabdana) is occasioned by darkness, the word itself came to mean darkness. It is interesting to find dhvānta used as an adjective to tamaḥ in a passage of the Ṛgveda (X.113.7), which taken together mean 'darkness in which there is shouting'.

Primarily meaning 'brimful' (*nitarām bhṛtaḥ*), the word *nibhṛta* developed, over the years, a vast array of senses, each interesting and informative in its own way. What is full to the brim makes no sound whatsoever (*sampūrṇaḥ kumbho na karoti śabdam*). It therefore came to mean quiet, silent. In this sense it is found used at many a place in literature — *Ko'yaṁ bho nibhṛtaṁ tapovanam idaṁ grāmīkarotyājñayā*[4]. Since sound is produced by motion (vibration), the absence of sound ~~is~~ presupposes the absence of motion. Hence *nibhṛta* acquired the sense of 'motionless', which is happily borne out by quite a few literary uses — *Kṛtakarmā nibhṛtavat sa tūṣṇīm punarāviśat*[5], *Nibhṛtordhvakarṇāḥ*[6]. Physical motionlessness almost invariably leads to mental quietude. *Nibhṛtātmā* is frequently used in the sense of *śāntātmā*. The two meanings 'silent and motionless' subsequently combined to give rise to a new sense 'secret' because the two are inherent in secrecy. As secrecy ultimately melts into concealment, *nibhṛta* came to have a new meaning: hidden, out of sight: {*nabhasā nibhṛtendunā*[7]}. From the primary sense of fullness may be traced the meaning 'humble', which it acquired in due course. Viśākhadatta has used

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4. *Svapnavāsavadattam*, I. 3
5. *Rāmāyana*, VI. 108. 20
6. *Abhijñānaśākuntalam*, I. 8
7. *Raghuvaṁśa*, VIII. 15

the word in this sense in his *Mudrārākṣasa* — *praṇāmanibhṛtākulavadhūriva*[8].

The primary meaning of *Vaidya* is evidently 'learned' — *vidyāmadhīte veda vā*. The word has indeed been used in this sense in ancient works, ~~but~~ Through ~~its~~ the use is rather sparse. The secondary sense of physician became so popular that it overshadowed the primary meaning. It appears that in ancient times Āyurveda was considered ~~to be~~ the most important lore, the true *vidya*. And the person well-versed in it came to be called *vaidya*. The Persian word *Ḥakim* provides exact parallel to the Sanskrit *Vaidya*. So does the English 'Doctor'.

The evolution of the various meanings of *dravya* makes an interesting study. Etymologically it may be explained as *druriva dravyam*, 'like a tree'. The tree is an aggregate of different parts, the most visibly prominent of which are the branches. That is why a tree is explained in Sanskrit as '*śākhādimān padārthaḥ*'. As all the concrete things are made up, in the manner of tree, of parts or limbs, they also come to be denoted by the word *dravya*. In the Nyāya-Vaiśeṣika philosophy a substratum of properties is called dravya (*guṇāśrayo dravyam*). This is a specified sense which substantially differs from its general meaning. On account of anology with the philosophic sense, a person possessed of qualities

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? [8] *Mudrārākṣasa*, Act I, P.

(bhavya) also came to be known as dravya. This sense of the word is noted by Pāṇini in the sutra 'dravyaṁ ca bhavye' (V.3.104).

Formed with the suffix ini vide Pāṇini's rule sākṣād draṣṭari saṁjñāyām (V.2.91), Sākṣin in its primary sense means 'witness'. There are three persons who are party to a transaction like loan; the borrower, the lender and the person who merely witnesses the act. The word saṁjñā in the sūtra is unmistakable in its import that the word sākṣin was used neither for the lender, nor for the borrower, but for the witness. Sākṣin thus means merely a witness, but since he had to pronounce judgement on the propriety or otherwise of the transaction, it came to acquire the meaning of 'umpire, judge' as well. It is in the sense of umpire that Kālidāsa has used the feminine form of the word in his Mālavikāgnimitra — sākṣiṇiṁ tāvat prccha[9].

The development of kitava in its various meanings is indeed interesting. Literally it means kim tava? 'How much (money) you have with you'? As it is the gambler, more than anybody else, who asks such a question of another gambler, he came to be called kitava. In course of time, however, the word gave up its primary meaning and assumed the secondary ~~meaning~~ one of a 'rogue', because the gambler is given to fraud and roguery. It is from kitava in this

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? 9. Mālavikāgnimitra,

sense that *kaitava* (fraud) is derived. Since one has to pretend to be honest before one can hope to cheat others, *kaitava* came to mean 'pretext'.

As an attributive compound, the word *suvarṇa* obviously means 'of fine colour' (*śobhanaṁ varṇaṁ yasya*). Since of all the metals it is gold that is noted for the excellence if its colour, it acquired the name of *suvarṇa*. With the passage of time, it came to denote ornaments made of gold. It is the case of the *vikṛti* (change of form) getting the name of *prakṛti* (original). After the golden ornaments were known as *suvarṇa*, it was natural for the coins of gold to follow ~~them~~ suit. In the latter sense the word has been used in ancient texts like the *Manusmṛti*[ii], *Mahābhārata*[iii], *Dūtavākya* etc.

The original meaning of *asura* was 'a god'. Etymologically it means 'full of spiritual breath' (*asu* + *ra*). It is in the sense of god that the word is found used in the oldest parts of the *Ṛgveda*. But as a fallout of the conflict between the ancient Aryans and the Persians, the latter in their wisdom, denounced the Vedic deities as demons. The Aryans retaliated by running down their *asuras* (gods) similarly. Thus what originally meant 'god', subsequently beca~~use~~me synonymous with demon. Once *asura* settled down in its new — arbitrary — meaning, the Aryans were quick to coin the word *sura* by dropping 'a', as if it were a negative particle. Similarly *sita* was fabricated out of *asita*, though here

too 'a' is not a negative particle. Equally interesting is the word *vidhavā*. Though not a compound of *vi* + *dhava*, it came to be treated as such. And, by separating the supposed prefix (*vi*), *dhava* was gifted to Sanskrit vocabulary as a name for 'husband'.

As many as forty five words have been picked up by the author to set forth, in lucid style and language, the saga of development of their diverse meanings and the various factors that contributed to the change. It is here that the secret of such well-known words as *kṣaṇa*, *avarodha* and *nirvāṇa* has been unravelled for the first time. The treatment of the subject is scientific. The author has been at pains to make the study authentic by mustering appropriate illustrations from ancient poets like Vālmīki, Vyāsa, Kālidāsa; which testify to the various stages the Sanskrit words, discussed here, have covered in their marathon march to development.

(iii)

ON THE WORDS KĀHALĀ AND KIRĀṬA

The slim essay is addressed to a fairly detailed discussion on the significance of the words *Kāhalā* and *Kirāṭa*, as a prelude to determining their exact meanings. Of the two, *Kāhalā* is more complicated and controversial. While from its association with *mṛdaṅga*, *muraja*, *Śaṁkha* and *dundubhi* in the

Yogavāsiṣṭha (III. 59.5), it would be legitimate to treat it as a musical instrument, its precise nature is difficult ~~to be~~ ascertain~~ed~~. Some are inclined to hold it a drum-like instrument, to others it was a bugle resembling the *dhustūra* flower in shape. The exercise of assigning different meanings according to the variation in gender of the word, has also been undertaken. According to Hemacandra *Kāhalā*, alternatively known as *kuhālā* also, was a musical instrument that produced terrific sound — *Kāhalā tu kuhālā syāccaṇḍakolāhalā ca sā*.[10] The author of the *Rāmāśramī* commentary on the *Amarakośa* is convinced that *ādi* in Amara's text *vaṁśādikām* (I.7.4) denotes *Kāhalā* which would lead to the conclusion that it was a wind-instrument like the flute. In the *Śabdakalpadruma*, the *dhustūra* flower is called *kāhalāpuṣpa* which seems to suggest that *Kāhalā* was a long instrument, something like a long pipe, not necessarily an army bugle, as V.S. Apte takes it to be, though it is mentioned both in the *Harṣacarita* and the *Kādambarī*, in the context of the military-expedition. According to Dr. V.S. Agrawal, *Kāhalā* was a pipe-like long instrument, not different from the *turahī*. The *Kāhalla* instrument that is sounded to greet the officials and at the annual festival of the village-deity in Karnataka, seems to be identical with the ancient *Kāhalā*. The word is

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[10] Comment on *Abhidhānacintāmaṇi*, II.108.

used in all the three genders and it would be futile to make them the basis for visualising different meanings for it accordingly.

So far as the second word *Kirāṭa* is concerned, though it has been sought to be made a descendant of *Kirāṭa*, its use in the *Yogavāsiṣṭha* in its original form proves it beyond doubt that *Kirāṭa* was the basic word. The way he has been described in the text confirms it that though affluent, he was extremely miserly — *atyanta-kṛpaṇaḥ kaścit kirāṭo dhanadhānyavān* (VI. (i). 83. 16). This is what the *Baniyā* represents. In the *Kṛtyakalpataru*. *Kirāṭa* is said to be a merchant who deals in prohibited wares. It is interesting to find that *Kirāḍa-*, which is but a corrupt form of *Kirāṭa* is used in many parts of the country, in the sense of *Baniyā*. It serves to corroborate the meaning suggested by the passage in the *Yogavāsiṣṭha*

(iv)

SANSKRIT ORIGINALS OF A FEW HINDI AND PUNJABI WORDS

Being the fourth in the book, the article on 'Sanskrit originals of a few Hindi and Punjabi words', bears eloquent testimony to the author's wide learning and deep insight into Sanskrit semantics. Herein he has saught to trace some of the Hindi and Punjabi words to their Sanskrit originals. In view of the fact that a vast

majority of vocabulary of the regional languages has strayed far away from its moorings, it is a frustrating task to ~~be~~ attempt~~ed~~. However, because of his deep knowledge of Sanskrit and the concerned regional languages, he has accomplished the task with authority. The vast literature of Sanskrit has been ~~has been~~ his unfailing guide.

The Punjabi word *janet* is commonly believed to have derived from the Sanskrit *janyayātrā*. But *janyatrā*, used in the *Yogavāsiṣṭha* (I.5.3) in the sense of marriage, seems to have been its original source, though *janyatrā* itself may well be the contracted form of *janyayātrā*. The Hindi word *caukhaṭ* has its genesis in *catuṣkikā*, which in juxtaposition with *dvāra*, has been used in the *Kṛtyakalpataru*. *Dvāracatuṣkikā* means the framework of a door. The origin of *sūd* (interest) has to be traced to Sanskrit *sodaya* which means augmented (by interest). It is one of the rarest words for interest in Sanskrit. The word *Brāhmaṇī* has been used in the *Rāmāyaṇa* in a very specific sense. It means there 'a lizard with a red tail' (*raktapucchikā*). In the Bhojapuri and Ambalvi dialects of Hindi, such a lizard is still called *Bāmanī*. The Hindi word *Dhaḍā* owes its origin to Sanskrit *dhaṭa*, which means 'a balance or the scale of balance'. The Hindi *ghāṭā* and Punjabi *gāṭā*, which mean 'a lump of flesh on the nape' are doubtless *tatsama* words. The Sanskrit *ghāṭa* seems to have been the

original from which the two are derived, though its use is confined to the lexicons alone. It also has led to the birth of the Hindi word ghaṭraul which stands for a particular disease. It is fairly common in the hills of U.P. and Punjab. Chīnk is ~~sought~~ sought to be derived from the root √chikk to sneeze. But the word chinkā, used in the Gobhilagṛhyasūtra, is closest to Hindi chīnka. Likewise a peculiar word gṛñjana has been coined to explain away the origin of Hindi gājara. But it is revealing to find that the word for carrot in Sanskrit is also gājara. It is found used in the Vīramitrodaya (P. 47). The antiquity of gājara, however, seems to go back still further because it occurs in the excerpts from the Brahmāṇḍapurāṇa, quoted in the Vīramitrodaya. The word tuṇḍi in the sense of navel is recorded in the Sanskrit lexicons, though it is nowhere met in the literature. Punjabi Tunnī seems to be its solitary descendant. The word ṭera meaning squinting is recorded in the Worterbuch. However, like tuṇḍi it is not known to have been used anywhere in the Sanskrit literature. It survives in the form of ṭīrā which is common to both Hindi and Punjabi and has the same meaning. Gūḍhadravya is found used in the Mahābhārata[11] for 'bribe'. The Hindi word ghūsa seems to have derived from the first member of the compound (gūḍha). Innu-binnu is a queer word

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11. Śāntiparva, 85.13.

in Punjabi. It means a support made of muñja for a water-jar. The equivalent to innu in Hindi is inḍva. The two seem to have come from the Sanskrit word inḍu, which, however, means two coverings for the hand. The Punjabi word khabbā is derived from Sanskrit kharva. In the Aparārka commentary Paiṭhīnasi is quoted to have explained kharva as the left hand (khabbā) - kharvo vāmahasta iti Paiṭhīnasiḥ (P. 105). Some other words have been similarly discussed in the body of the essay to determine their originals. → →

~~Dr. Shastri has painstakingly traced~~ quite ~~a few of the Hindi and Punjabi words to their~~ → → → → → ~~moorings~~. The study is indeed a valuable contribution to the science of philology.

(V - VI)

TEXTUAL CRITICISM

The next two articles included in the section on Textual Criticism are de~~n~~voted respectively to a critical evaluation of the text of the Dik and Kāla Samuddeśas of the Vākyapadīya and Vinayagaṇiś Indudūta. While the text of the Kāla samuddeśa is better preserved, the Dik samuddeśa is hopelessly corrupt. The Indudūta is also tarnished with textual howlers. The sustained examination of the text and consequent emendations suggested to it have resulted in the emergence of a text that is far more coherent

and convincing The two essays, combined together, bring into relief the author's deep insight into the intricacies and semantics of the Sanskrit language.

(vii)

THE STORY OF UDAYANA AND VĀSAVADATTĀ THROUGH THE AGES

The essay concerns itself as much with history as with literature Herein is sought to be examined the origin and evolution of this fascinating story, popular alike in literature and folklore. A sizable part of sanskrit literature is replete with this romantic story of absorbing interest. In its traditional form it runs something like this. Udayana, a descendant of the Pāṇḍavas, was the ruler of the Vatsa country with its capital at Kauśāmbī. He excelled in the art of luring into captivity the wild elephants through music. His neighbour Caṇḍapradyota, the king of Avanti, had an exceptionally beautiful daughter in Vāsavadattā. In his keenness to marry Vāsavadattā to Udayana, he invited him (Udayana) to come to Avanti to teach music to his daughter. He turned down the invitation out of sheer self-esteem, and instead asked him to send Vāsavadattā to him to receive the lessons This enraged Pradyota. He conspired to take Udayana captive while he was on an hunting-expedition, through the stratagem

of a blue elephant, released there to entice him. Udayana was transported to Avanti. On receiving the news of his capture, Yaugandharāyaṇa, his faithful minister, set out to obtain the release of his master. As a reward for taming a restive elephant in Avanti, Udayana was allowed certain concessions and appointed to teach music to Vāsavadattā. The intimate music-sessions culminated in their love-marriage, and they eloped from Ujjayinī, thanks to the meticulous planning of the minister. Now, lost in the bliss of Vāsavadattā's love, Udayana turned his face to the demanding task of governance. Taking advantage of the situation, Āruṇi, the king of Pāñcāla, invaded and occupied his kingdom. Udayana was reduced to such straits that he had to seek refuge in the tiny hamlet of Lāvāṇaka. In this hopeless situation Yaugandharāyaṇa saw remedy in seeking alliance with Darśaka, the powerful ruler of Magadha, and that could be possible only if Udayana could condescend to marry Darśaka's sister, Padmāvatī. Overwhelmed as he was with the love and charms of Vāsavadattā, the idea was simply repugnant to Udayana. So the minister won over the queen to contribute to the success of his mission. Consequently one day while the king was out on an hunting spree, the royal pavilion was set afire and a rumour was spread that both Vāsavadattā and Yaugandharāyaṇa had perished in the conflagration.

Vāsavadattā was put in the charge of Padmāvatī under the assumed name of Avantikā, feigning as a sister of the minister. Subsequently Padmāvatī was married to Udayana. With the help of the Magadha prince, and ~~of~~ Pradyota Āruni was defeated and Kauśāmbī recovered. Udayana returned to his kingdom with his newly-wed queen. Now, the reality of Vāsavadattā, living ~~in~~ incognito with Padmāvatī, was also revealed and she was united with her husband. The mission of the minister and the queen succeeded eminently well

The captivating story of Udayana and Vāsavadattā is detailed, with alterations and additions, in the ancient collections of stories like the Kathā-saritsāgara and the Bṛhatkathāmañjarī. It also forms the plot of a number of Sanskrit plays. The masterly touches of the playwright Bhāsa have fashioned it into one of the most touching and sublime stories. According to the version of the Svapanavāsavadattaṁ, after their elopement the marriage of Udayana and Vāsavadattā was formally recognised by her parents and celebrated with their painted scrolls. Padmāvatī once came to a hermitage to tender homage to the queen-mother. It was there that Vāsavadattā, disguished as Yaugandharāyaṇa's sister, was made over to her as a deposit of sorts. Bhāsa has been at pains to make the story lively and dramatic by introducing telling changes therein. (i) The hearing by Vāsavadattā and Padmāvatī of the unequivocal expression of Udayana's deep love for

Vāsavadattā, while perched in the privacy of the bower, (ii) the visit of Vāsavadattā to the ocean-pavilion to comfort Padmāvatī, supposedly struck with severe headache and her intimate, though hasty, conversation with her husband who had preceded her there and was asleep at the moment, (iii) Her quick retreat from the samudragṛha for fear of being recognised, (iv) The unravelling of the secret of Vāsavadattā's disguise as a result of Padmāvatī's recognising her in the picture-scroll sent by Mahāsena as a confirmation of their marriage, are some of the momentous innvotions that combine to invest the story with immense charm and dramatic effect.

Anaṅgaharṣa's version of the story, as depicted in the Tāpasavatsarāja, differs substantially from that of Bhāsa. In Mātṛrāja's scheme of things, the minister himself apprises Vāsavadattā of the crisis in the kingdom, and holds parleys with her father Mahāsena to gain his confidence. It is as a result of these confabulations that Mahāsena urges her, through a letter, to make the miniter's plan a success. Udayana's faith in the prediction of the holy man that his marriage with Padmāvatī would lead to the recovery of his queen, drives him to proceed, on his own, to Magadha and marry Padmāvatī. However, being unable to find Vāsavadattā, he decides to immolate himself in the sacrificial fire at Prayāga. Out of frustration, Vāsavadattā also determines to plunge into fire.

Incidentally, both the funeral pyres were arranged in proximity to each other. As Vāsavadattā prepares herself for immolation, the minister rushes to the king with the request to protect his sister from burning herself in the fire. The king hastens towards her. As soon as they come face to face, they recognise each other. Yaugandharāyaṇa now unravels the mystery. With that closes the play.

The two Nāṭikās, Priyadarśikā and Ratnāvalī, of Harṣa deal with the latter part of Vāsavadattā's life. The way she conducts herself in the plays projects her in poor light. Though the elderly chief-queen, she is an embodiment of jealousy and intrigue.

It is surprising that the origin of this fascinating love-story is still shrouded in mystery, though it spills over a wide segment of literature. Udayana, the hero of this romantic story in its varied versions, is mentioned in the Purāṇas as a ruler of the Paurava dynasty. His name figures among the twenty nine Puru kings, who trace their descent from Arjuna, the hero of the Mahābhārata-war. They are known to have shifted their capital to Kauśāmbī after Hastināpur was destroyed by the floods of the Ganges. In some of the chronicles he is mentioned as a successor of Śatānīka. The Buddhist Piṭakas refer to him as ruling in the years, immediately following the nirvāṇa of the Buddha. He was thus contemporaneous with

Candapradyota (Avanti), Prasendi (Prasenajit) and his son Vidudama (Kosala), Bimbasāra and his son Ajātaśatru (Magadha). Most of the modern historians are unanimous on the issue and attest to his matrimonial alliances with the kingdoms of Avanti, Magadha and Aṅga. They also concur on identifying Darśaka, the ruler of Magadha whose sister Udayana married, with the famed Ajātaśatru.

Though Udayana is not unknown in the historical writings, it is hard to trace the origin of the various legends that have gathered around him, over lte years. The canonical Pali texts speak of his romantic forays which would suffice to establish him as a hero fit for romantic tales. His contemporary Caṇḍapradyota, on the other hand, is notorious for his ferocity. It is, therefore, no wonder if the folklore spun out a story wherein the two are placed to illustrate the dramatic contrast of sorts. Pradyota takes Udayana captive through a stratagem, the latter retaliates by abducting his pretty daughter. In view of the romantic annals of the Rajput chivalry, there is no reason to doubt its veracity.

The various sources combine to reveal that the story of Udayana has been extremely popular in Indian literature and popular fancy — *Loke hāri ca vatsarājacaritam*. Yaugandharāyaṇa is represented in the *Mrcchakatika* to have instigated his friends to secure the release of their master from Pradyota's captivity. Plays like *Pratijñāyau-*

gandharāyaṇa, *Svapnavāsavadattaṁ*, *Tāpasvatsarājacaritaṁ*, *Vīṇāvāsavadattaṁ*, *Unmādavāsavadattaṁ* ~~etc.~~ are entirely based on the Udayana-story. The 'fullest treatment' of the legend, however, is found in the *Pāli* literature, in a commentary on the *Dhammapada* (5th century A.D.). Some parts of the story are set forth briefly in Buddhaghoṣa's commentary on the *Majjhimanikāya*.

The Jaina works like *Triṣaṣṭiśalākāpuruṣacarita*, *Kumārapālapratibodha*, *Mṛgāvaticarita* are marred by a paucity of details. In the episode of elopement, however, they stand closer to the Buddhistic texts.

Thus the main current of the Udayana story, represented by the Sanskrit and Pāli literatures, continues to flow up to the eleventh century A.D. Thereafter it was given a detailed and connected treatment in the *Kathāsaritsāgara* and *Bṛhatkathāmañjarī*, which claim to be faithful compendiums of Guṇāḍhya's *Bṛhatkathā*. The third abridgement — *Bṛhatkathāślokasaṁgraha* — refers to only a few of the events and characters of the story. But all the three are unanimous in presenting a version which differs widely from the original story. The Udayana-story has evidently been popular both in literature and folk-lore for one thousand years before the Kashmirian collections.

Of all the writings on the Udayana-story, the plays of Bhāsa are the oldest. Bhāsa seems

to have been abreast of both the historical and romantic aspects of the story. His dramas, therefore, present the most faithful version of the story. Of the divergences that mark the latter plays like *Tāpasavatsarāja*, *Vīṇāvāsavadattaṃ*, *Priyadarśikā* and *Ratnāvalī*, some follow the Kashmirian collections, others are in line with Bhāsa's plays.

The author has thus studied the story of Udayana and Vāsavadattā in a broad perspective. The comparative analysis, painstakingly attempted by him, makes it clear that the story has had a long lease of life in literature and popular fancy.

(VIII)

POETRY IN THE VĀMANA-PURĀṆA

The present essay unfolds another facet of the author's equipment. Herein he emerges as a connoisseur of poetry, quick to grasp and appreciate its nuances and niceities.

Though dismissed as a mass of insipid poetry, almost all the Purāṇas are distinguished by quite a few segments that touch a high watermark as pieces of charming poetry. The pieces have doubtless flown from the depth of hearts of the authors of the Purāṇas, and as such are imbued with poetic flavour (*rasa*) which is overwhelmingly admitted as the soul of poetry. Felicitous expression, imaginative application of

the figures of speech and tender imagery combine to heighten their poetic worth. The Vāmana Purāṇa is also interspersed with a series of descriptions wherein the Purāṇa-writer yields to the highly gifted poet ~~to~~ in him. The descriptions of Vārāṇasī, spring and battle are so graphic and poetic that they cannot but enthral the reader with their beauty. The portrayl of Vārāṇasī merits special attention. It is imbued with an exceptional richness of poetic imagery. The following verse, though intricately elliptical, is extremely pretty.

विलासिनीनां रशनावशेन
श्रुतिस्वरो ब्राह्मणपुङ्गवानाम ।
शुचिस्वरत्वं गुरवो निशम्य
हास्यान्विताः सन्ति मुहुर्मुहुस्ताः ॥ 3.31

With the ellipses supplied, the verse presents an integrated picture of the funny situation in which the Brāhmaṇa pupils are landed. While learning and reciting the Veda with proper incantation, the young students are distracted by the sweetly jingling sound of the girdles of the damsels of Vārāṇasī. Their concentration is shaken and they falter in the recitation. The preceptors intervene to instruct them in proper pronunciation. The conduct of the pupils and the upbraiding that it invites provoke the women to laughter. The verse seeks to obliquely describe the captivating charms of the damsels of Vārāṇasī.

The next verse, also addressed to depicting

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The next verse, also addressed to depicting

the physical beauty of the womenfolk, may be rated as one of the best illustrations of utprekṣā:

व्रजत्सु योषित्सु चतुष्पथेषु
पदान्यालक्तारुणितानि दृष्ट्वा ।
ययौ शशी विस्मयमेव यस्यां
किंस्वित प्रयाता स्थलपद्मिनीयम् ॥ 3.32

The following verse is noted for the judicious use of the figure of speech Bhrāntimān. It can match the best verses of this kind in literature:

भृङ्गाश्च यस्यां शशिकान्तभितौ
प्रलोभ्यमाना: प्रतिबिम्बितेषु ।
आलक्ष्य योषिद्विमलाननाब्जे-
ब्वीयुर्भ्रमान्नैव च पुष्पकान्तरम् ॥ 3.34

The lotus-like faces of the ladies, when reflected in the walls studded with moon-jewels, appear to the bees to be real lotuses. They did not go to any other flower, thanks to the confusion created by the faces.

No less lovely is the use of paranomasia in the verse that follows. With appropriate use of the double entendres, the author has drawn a happy sketch of the courtesans of Vārāṇasī and Lord Śaṅkara, its presiding deity.

भूतिलुब्धा विलासिन्यो भुजङ्गपरिवारिता: ।
चन्द्रभूषितदेहाश्च यस्यां त्वमिव शङ्कर: ॥ 3.39

The words bhūti, bhujaṅga and candra, used in the verse, have double meanings. They qualify

the courtesans and Śaṅkara, and respectively mean wealth-ashes, rogues-serpents and camphor-moon.

The author of the *Vāmanapurāṇa* is so enamoured of the affluence and grandeur of the holy city that he does not hesitate to resort to the time-worn figures of speech like *Parisaṃkhyā* and *Śleṣa* to bring them into prominent relief (3.37-38), howsoever odd they may sound in the situation.

The description of the spring also makes a happy reading, though it cannot claim much of originality. It seems to have drawn upon similar descriptions, encountered elsewhere in the literature. However, the honest anxiety of the poet to depict the *ṛturāja* in its totality by pressing into service diverse *alaṃkāras* deserves acclaim (6.10-19).

The *Vāmanapurāṇa* has received deep daubs of *Śṛṅgāra*, as well. The best depiction of the ie- *rasarāja*, however, is met with in the description of Uravaśī's physical charms by none else than Mādhava, her creator. The imagery attributed to the lord with respect to her exquisite beauty is heart-warming indeed:

अज्ञाता शशिनो नूनमियं कान्तिर्निशाक्षये ।
रविरश्मिप्रतापार्तिभीता शरणमागता ॥ 7.15

"She is moonshine come incognito at the end of night, because she is convinced that she would not stand the oppression to be wrought on her by the scorching rays of the sun."

Besides erotics, other sentiments have also

engaged the attention of the author. The terrific battle between the gods and the demons, as detailed in the Vāmanapurāṇa, though a replica of Vālmīki's description (VI. 58. 29-33), has occasioned powerful expression of sentiments like the Vīra, Bībhatsa and Bhayānaka (VII. 7-10).

The time-worn motif of describing the impatience of the city-damsels to have a glimpse of the bridegroom, has also been admitted in the Purāṇa, though there is no originality or freshness about it. Originating in Aśvaghoṣa, the motif struck deep roots and besides Vālmīki, Kālidāsa, Māgha and Śrīharṣa is found percolated to the later Jaina Mahākāvyas. The piece in the Vāmana-purāṇa, which describes the eagerness of the womenfolk to see Śaṅkara at his marriage, echoes the ideas of the earlier masters, though it is not shorn of interest (53. 24-28).

The aforesaid analysis of the poetic beauties of the Vāmanapurāṇa would show that though strictly not a kāvya, it is marked by characteristics, which are intimately associated with poetic writings of worth.

(ix)

A CRITICAL SURVEY OF SANSKRIT DŪTAKĀVYAS

The current essay is devoted to a fairly detailed discussion on the origin, development and decline of the lovely genre of poetry,

popularly known as Dūtakāvya, which ~~is rightly~~ by common consensus ~~is~~ is believed ~~supposed~~ to have been stirred by the master poet, Kālidāsa. The Meghadūta of Kālidāsa so caught the fancy of the subsequent generations of poets that they vied with each other in turning out, in accordance with their beliefs and potentialities, a vast mass of dūtakāvyas that crystalised, over the years, into a distinct class of poetry, celebrated on counts more than one. It is a different matter if none of them could match the greatness of the master. However, their worth as a source of social, cultural and geographical history of sorts can hardly be over-emphasised. The tradition happily continues, albeit in an attenuated form, till date.

The practice of sending message through a messanger is perhaps as old as the human race. Even now, when the sophisticated electronic gadgets have reduced the ~~universe~~ world to a small thing ~~paltry patch of land~~, the messanger has not lost his relevance. One can well imagine ~~the~~ his utility ~~of the messanger~~ at a time when means of communication were both scanty and primitive. The institution of the messanger seems to have been evolved in the vedic age itself. In the Ṛgveda Agni is conceived as the messanger of gods, devadūta, who was supposed to convey the message or offerings of the sacrificer on the earth to the gods in the heaven. Agni in the Veda is god in human form, endowed with life and soul. Thus the tradition

of making objects in nature as a courier goes back ~~of~~ to a hoary past. A person, undergoing pangs of separation from his dear one, is all too keen to secure the help of any object he deems fit in order to apprise him of his feelings of anguish. Whether the object is inanimate or animate, is hardly material to him— *Prakṛtikṛpaṇāścetanācetaneṣu*. His sole aim is to convey through him, to his beloved the agony inflicted on him by searing separation and to reaffirm his love for her. Contrary to the earlier tradition[12], Kālidāsa picked up the cloud as a messanger for

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[12] The author is on thin ice in asserting that only sentiment beings were employed as messangers in the pre-Kālidāsa era. In no less a work than the *Ṛgveda*, night is entrusted with the job of the messanger. There Śyāvāśva, sends the night to Dārbhya Rathavīti to convey to him that he had become a seer of hymns through the grace of the Marutas and was therefore entitled to the hand of his charming daughter.

एतं मे स्तोतमभूर्म्ये दार्भ्याय परा वह ।
विरो देवि रथीरिव ॥
उत मे वोचतादिति सुतसोमे रथवीतौ ।
न कामो अपवेति मे ॥
एष क्षेति रथवीतिर्मघवा गोमतीरनु ।
पर्वतेऽवपश्रितः ॥ *Ṛgveda*, 5.61.17-19

~~Compare~~ मरुत्सु तु प्रयातेषु श्यावाश्वः सुमहायशाः ॥
रथवीतेर्दुहितरमगच्छन्मनसा तदा ।
स सद्य ऋषिरात्मानं प्रवक्ष्यन् रथवीतये ॥
एतं मे स्तोममित्याभ्यां दौत्ये रात्रीं न्ययोजयत् ।

the Yakṣa. Though the poet struggled hard to invest him with human character, full of tender emotions, his inanimateness peeps out repeatedly. More often than not, it is the Yakṣa who speaks through him. It is a different matter that the Yakṣa is still convinced that the cloud thinks like him and would unerringly do his bidding. Through the Yakṣa Kālidāsa has in fact depicted the state of the human mind when man is so absorbed in himself that he comes to believe that the world does not exist. If at all it exists, it exists for him alone[13]

The Meghadūta has been a favourite model for the latter poets. Most of them employ a bird as a messanger. It was perhaps more in tune with the earlier folk tradition. In their style and treatment of rasa, the later dūtakāvyas are deeply indebted to the Meghadūta. By making abstract conceptions like śīla (morality) etc. as messangers, the Jaina poets tend to introduce a new element in the tradition. They meant to evoke thereby acceptance for the Jaina doctrine and faith. The Jaina poets might have been inspired by Kṛṣṇamiśra's play, the Prabodhacandrodaya, wherein prabodha, buddhi, krodha, moha etc. are presented as personified characters. The poems that employ abstract concepts as messangers may better be classed under philosophical writings. It accords with their objective

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[13] According to Mallinātha, Kālidāsa owes the genesis of Meghadūta to Hanumān's embassy to Sītā.

of disseminating the insipid tenets of philosophy and religion through the sweet medium of poetry. The personification of the abstract concepts makes them easily intelligible even to the layman.

The Meghadūta was followed by a virtual spurt in the dūtakāvyas. But notwithstanding their number, the subsequent messanger-poems are no match to the Meghadūta so far as the richness of imagery and warmth of emotions are concerned. But for a handful of the poems they are shorn of originality. More than half a dozen of the dūtakāvyas are written by way of samsyāpūrti, wherein in each verse is embedded successively a line from the stanzas of the 'cloud-messanger'. Therefore only a few of the later dūtakāvyas have something to commend themselves. Others can surely be dismissed as poor pieces of poetry. That paved the way for the degeneration of the dūtakāvyas, both in number and quality.

Several factors seem to have contributed to their decline. Foremost of them has undoubtedly been the matchless genius of Kālidāsa, before which even the mightiest of the later poets tend to pale into inferiority. As remarked earlier, the later poems are wholly modelled on Kālidāsa's Meghadūta, with the result they have become mere shadows of the original in the matter of language, style and imagery. The Nemidūta and Pavanadūta are two such poems that can be rated fairly high as specimens of good poetry,

but they too are overshadowed by the ~~overweening~~ excellences of Kālidāsa's muse. Fall in general literary standards in particular periods and hostile alien rules combined to hasten the decline. The Muslim rule in particular dealt a severe blow ~~blow~~ to the Sanskrit language and literature and thereby smothered many a literary genius. The other powerful reason has been the emergence of the Prakṛtas, Apabhraṁśa and the regional languages. The popularity of the regional languages drove away the writers from Sanskrit. The love of the people and poets for the dūtakāvyas remained unabated, but now the regional languages replaced Sanskrit. The Kākadūta of Kākā Hātharasī is probably is the latest link in the long chain of the dūtakāvyas. The dūtakāvyas are still occasionally written, but these are mere flashes. Their tradition seems to have been exhausted.

The dūtakāvyas have been classified in the article on the basis of the messangers employed and religious beliefs of the poets. The fifty seven poems studied here are as follows.

1.	Meghadūta	:	Kalīdāsa
2.	Meghābhyudaya (Incomplete)	:	Anonymous
3.	Meghadautyam	:	Trailokyamohana Guhaniyogi
4.	Pārśvābhyudaya	:	Jinasena
5.	Pavanadūta	:	Dhoyi
6	Pavanadūta	:	Vādicandra
7	Vātadūta	:	Kṛṣṇanātha
8.	Aniladūta	:	Rāmadayālu Tarkaratna

9. Maruddūta : Rāmacandra Śānta Śālihāsa
10. Indudūta : Vinaya vijaya gaṇi
11. Candradūta : Śrīkṛṣṇa Tarkālaṅkāra
12. Candradūta : Jambū Kavi
13. Candradūta : Vinayaprabhu
14. Pikadūta : Rudrañyāya-Pañcānana
15. Pikadūta : Ambikācaraṇadeva Śarmā
16. Kokiladūta : Haridāsa
17. Kokilasandeśa : Veṅkaṭācārya
18. Kokilasandeśa : Uddaṇḍa
19. Bhṛṅgasandeśa : Vāsudeva
20. Bhramarasandeśa : Mahālinga Śāstri
21. Bhramaradūta : Rudrañyāya-Pañcānana
22. Bhṛṅgadūta : Śrīkṛṣṇa
23. Patradūta : Rudradeva Tripāṭhi
24. Haṅsadūta : Vāmanabhaṭṭa Bāṇa
25. Haṅsadūta : Rūpagoswāmī
26. Haṅsadūta : Veṅkaṭanātha Vedāntacārya
27. Haṅsasandeśa ; Raghunathādāsa
28. Haṅsasandeśa : Purṇasarasvati
29. Haṅsasandeśa : Anonymous
30. Śukasandeśa : Lakṣmīdāsa
31. Kīradūta : Rāmagopāla
32. Kokasandeśa : Viṣṇutrāta
33. Cakorasandeśa : Perusūri
34. Mayūrasandeśa : Udaya
35. Kākadūta : Gauragopāla Śiromaṇi
36. Bakadūta : Ajitanātha Nyāyaratna
37. Śunakadūta : K.B. Kṛṣṇamūrti Śarmā
38. Uddhavadūta : Mādhava Kavīndra

39 Uddhavasandeśa : Rūpagosvāmi
40. Uddhavadūta : Rāyavallabha Miśra
41 Pānthadūta : Bholānātha
42. Gopidūta : Lambodara Vaidya
43 Nemidūta : Vikrama
44. Manodūta : Indreśa Bhaṭṭa
45. Hṛdayadūta : Harihara Bhaṭṭa
46. Manodūta : Tailaṅga Vajranātha
47. Manodūta : Viṣṇudāsa
48. Manodūta : Rāmaśarmā
49. Śiladūta : Cāritrasundaragaṇi
50. Vāṅ~~ga~~maṇḍanadūta : Vīreśvara
51. Bhaktidūta : Kāliprasāda
52. Tulsidūta : Trilocana
53 Padmadūta : Siddhanātha Vidyāvāgiśa
54. Pādapadūta : Gopendranātha
55. Mudgaradūta : Rāmāvatāra Śarmā
56. Padāṅkadūta : Śrikṛṣṇa Sārvabhauma
57. Ghaṭakaspara : Yamaka - kāvya

All the poems have been subjected to a brief evaluation in the body of the essay. In order to highlight their geographical importance, the route taken by the messangers in some of them has also been detailed. Of the poems analysed in the article, *Maruddūta* (Rāmacandra), *Bhramarasandeśa* (Mahāliṅga Śāstri), *Patradūta* (Rudradeva Tripāṭhī), *Gopīdūta* (Lambodara Vaidya), *Bhaktidūta* (Kāliprasāda) and *Mudgaradūta* (Rāmāvatāra Śarmā) are modern poems. Of these the *Mudgaradūta* ~~cries~~ merits special attention. It seeks to pour scorn on

some of the evils and weaknesses of the contemporary Hindu society. Murkhadeva has no interest in procreating children, because his father very well serves the purpose of his son. He himself observes celibacy. He sends a messanger to his widow. The route that the *dūta* follows takes him to New York, Victoria Terminus, Persian Gulf, Red sea, France, Switzerland, Egypt, Italy, Gibralter, Spain etc.

The *Pārśvābhyudaya*, *Nemidūta*, *Śīladūta* (and *Meghadūta samsyālekha*, not studied here) are written by way of *samasyāpūrti*.

The *dūtakāvyas* are by and large the *virahakāvyas*. They are dominated by the *vipralambharasa*. The message sent by the person separated from his dear one forms the subject-matter of these poems. But some of them seek to instruct the reader in religious doctrines through the sweet medium of poetry. The latter invariably culminate in quietism (*śāntarasa*). In Viṣṇudāsa's *Manodūta*, the mind is sought to be sent as a messanger to the Viṣṇubhakti. The large majority of the post-Kālidāsa *dūtakāvyas* are deficient in poetic worth. However, poems like *Manodūta* (Tailaṅga Vajranātha), *Vāṅgamaṇḍanaguṇadūta* (Vīreśvara) and *Pavanadūta* etc. are honourable exceptions.

The *dūtakāvyas* command considerable geographical significance. The routes detailed therein form an index to the topography of the various parts of the land, at different points of time. The

Mudgaradūta spans more than one continent. They may be said to form, in a limited sense, valuable sources of geography of the country.

It is thus evident that the antiquity of the *dūtakāvyas* goes back to the earliest phase of the Indian literature. Though hefty in bulk, the mass of post-Kālidāsa poems are not distinguished by high poetic excellences. The *Meghadūta* shines like a jewel in the string. The author has delved deep in ~~the~~ studing the origin, development and decline of these poems, with the result the essay forms a full-fledged critique on the history of the Sanskrit-*dūtakāvyas*.

(X)

THE ANYOKTIS IN THE VĀSIṢṬHA RĀMĀYAṆA

The *Anyoktis* in the *Vāsiṣṭha Rāmāyana* is the best essay in the section on 'Sanskrit Literature'. It means to undertake an analytical study of some of the more interesting and instructive *Anyoktis*, met with ~~in~~ in, the *Vāsiṣṭha Rāmāyana*. Of the plethora of *alaṁkāras* evolved in Sanskrit poetics, over the years, *Anyokti* is by far the most effective way of saying obliquely what one, for one consideration or the other, shuns to express ~~bluntly or~~ directly ~~curtly~~. In the *Anyokti* the poet seeks to express his feelings for someone through the medium of birds, plants and such other objects in nature. The object is a mere

nimitta, it is the other person who is actually intended to be addressed in the *Anyokti*. The name thus accords with the function the figure of speech is sought to discharge. As profound truths, principles and epigrams etc. are propounded in the *Anyoktis* through well-known medi~~ums~~a, in an intelligible way, they gain wide currency and settle down as popular sayings, over the years. That precisely accounts for the ready approbation that the *Anyoktis* of Panḍitarāja Jagannātha have evoked among the cultured Sanskritists.

The device is doubtless ~~restored~~ ~~resorted~~ employed ~~to~~ for conveying, albeit indirectly, sound principles and facts; however, not infrequently, it is also pressed into service to shower encomia on kings and ~~or~~ patrons or run them down. It is the second type of *Anyoktis* that have been employed most in the *Vāsiṣtha Rāmāyaṇa*. The later half of the *Nirvāṇaprakaraṇa* has received a heavy sprinkling of some of them. ~~finest Anyoktis which may well parallel the best in the literature.~~ They set forth through the medium of cuckoo, crow and sky etc. the harsh-realities and experiences of life. Some of the winsome illustrations bear reproduction to drive home the point.

In the *Anyokti* ~~that follows~~ the poet means to convey that even the sweetest expressions like the warbling of the cuckoo sound jarring in case they are aired at an inappropriate time and place.

If the people around are disinterested or are otherwise non-receptive, it is no use ~~to~~ waxing eloquent on one's virtues and attainments. Silence is gold, in the situation. If said at an inopportunate time, even the sweetest things turn sour:

किं किं कोकिलं कूजसि द्रुतरवं हर्षात् समुल्लासितं
ग्रीवाकोटरतः प्रवेशय पुनर्मा भूच्चिरं ते श्रमः ।
उद्दामैः कुसुमैर्निरन्तरतरं नेदं मधौर्जृम्भितं
हैमन्तेन कृतास्तुषारनिकरैः शुष्का अमी पादपाः ॥ 6(ii), 116. 77

Another verse where a cuckoo is used as the medium of Anyokti, also conveys a happy idea. Here the Anyokti has been pressed into service to drive home the truth that at times the hullabaloo raised by the petty people tends to divert the people's mind from higher things of life. The author of the Vāsiṣṭha Rāmāyaṇa has given expression to the idea most effectively:

श्रोत्रोत्सवं तव कलं कलकण्ठ कोऽत्र
नादं शृणोतीति रतिविग्रहसन्धिदूतम् ।
काकैरुलूककलहैरिह गुल्मकेषु
क्रेङ्कारघर्घररवैः श्रुतिरागतास्तम् ॥ 6(ii). 116. 75

The following Anyokti where a crow is employed ~~as the medium~~, purports to convey the idea that the sweet words of reason are often drowned in vociferous noise. It is an unhappy state of affairs in the society where people with lung power call the tune and the wise suffer meekly:

काकक कटुकलकारव
कवलितगुण कर्दमे भ्रमन् सरसि ।
अन्तरयसि मधुपरवं
यदतो मे शिरसि कलभूतः ॥ VI (ii) ·116·63

Of the Anyoktis that make the cloud as the medium of expression, the following verse merits notice. According to the essayist it may well rank among the finest Anyoktis of its kind in ~~the~~ literature. Here through the medium of the cloud is sought to be denounced the reckless-person who, like the megha, squanders away charity without caring to distinguish between the deserving and undeserving. The unscruplous persons tend to misuse his liberality and thereby bring bad name to the donor. While doing a good turn suitability or otherwise of the ~~man~~ person, must be taken into consideration:

श्रीमद्वृत्त महाशयातपहर प्रोच्चैर्गभीराकृते भूभृ-
न्मूर्धसु भूषणं भवसि भो भूमे रसैकास्पदम् ।
एतत्तु क्षपयेन्मनांसि यदिदं मेघ त्वया वर्षता
हर्षादूषरपल्वलस्थलतरुष्वम्भोविभागक्रमः ॥ 6(ii)· 116· 50

The Anyokti, reproduced below, has the sky as the medium to enunciate the all-time truth that a person, howsoever great and noble by himself, invites censure by patronising the underlings who misuse his patronage to oppress the people. How the petty officials and leaders are playing havoc with the people under the safe umbrella of their superiors, is an open secret.

आकाश काशमसि निर्मलमच्छमुच्चै-
राधार उन्नततयोत्तममुन्नतानाम् ।
त्वामेत्य किन्तु विरलं करकाघनोऽयं
लोकं विमर्दयाति तेन परोऽसि नीचैः ॥ 6(ii).116.15

~~Besides these~~, the Vāsiṣṭha Rāmāyaṇa is interspersed with a string of lovely Anyoktis. In fact, the 116th canto of chapter six abounds in verses which come very close to the Anyoktis.

The study shows convincingly that the author of the Vāsiṣṭha Rāmāyaṇa had especial fascination for ~~the~~ Anyoktis. ~~His~~ waica ~~Anyoktis~~ are ~~indeed~~ marked by ~~a~~ felicitious expression and pretty ideas. It is a measure of their worth that even stalwarts like Paṇḍitarāja drew upon then to enrich Sanskrit poetry with this lovely device of expression.

(XI)

CONCEPTION OF TIME IN POST-VEDIC SANSKRIT LITERATURE

Spanning no less than fifty six printed pages, the essay on the 'Conception of Time in Post-Vedic Sanskrit Literature' forms a dissertation of sorts on a highly complicated and philosophical subject. The sweep of the subject is equally deterring. In the absence of the direct knowledge of abstract and philosophic concepts, it is difficult to say anything definitely about them. Time is one

such abstract thing. In view of the diverse views expressed on the issue~~y~~ by the western and Indian scholars, the concept of Time came to be invested with such ~~an enormity and~~ compl~~ic~~exity that it is well-nigh impossible to discuss it threadbare in a short compass. The essayist has made an Herculean effort in ransacking the whole gamut of Sanskrit literature, both sacred and profane, to present a lively account of how the intricate problem has been viewed and treated successively by the large array of Indian thinkers.

The essay opens with a resume of the exposition of Time, as attempted in the *Dharmaśāstras*. Of all the smṛits only the *Manusmṛti* gives us some idea of time and its various divisions — *kālam kālavibhaktiśca nakṣatrāṇi grahāṁstathā* (I.24). The commentators have interpreted and explained the line in their own way. According to *Medhātithi* and his follower the aggregate of the motions of the sun, stars etc. is time. They seem to accept the view of the astronomers on time (*Nyāyamañjari*, I. 1.5). Sarvajña Nārāyaṇa differs from them in holding the sentient *Puruṣa* as time. In his view the *kālavibhaktiḥ* in Manu's verse stands for the presiding deities of moments, days, months, years and epochs. To Rāmacandra *saṁvatsara* is time and the six seasons are its divisions. This is the view of the *Ṛgveda* also.

The *Purāṇas* have differing views to offer

on the issue. In the Viṣṇupurāṇa Brahmā is described as existing in the form of vyakta, avyakta, Puruṣa and Kāla (1.2.14). Elsewhere in the Purāṇa Viṣṇu is said to be of the form of Kāla (Kālasvarūpa) and the latter is without beginning and end. Once Viṣṇu and Kāla were identified, it was natural to accept time to be eternal. The idea of continuous flow hinted in 1.2.26 makes it the basis of the theory of momentariness (kṣanikavāda) which is found elaborated in the Yogasūtra and its Bhāṣya.

According to the Bhāgavatapurāṇa Kāla is the Śakti of Lord Viṣṇu. It remains in a dormant and latent state at the time of Dissolution, but awakens, impelled by God, when the creation is contemplated. Some of the commentators of the Purāṇa tend to believe that time is created by God and is therefore anitya, not eternal. There is however, no doubt that Kālaśakti is associated with Lord Viṣṇu. The time, according to the Bhāgavata is of two kinds – gross and subtle. That which enjoys atomicity (paramāṇutā) is termed ~~as the~~ Paramāṇukāla. Kāla pervades everything. It is vibhu. Alongwith the Kālaśakti there is also recognised the empirical time which ~~form the~~ Kālaśakti assumes on account of the limiting condition, the motion of the sun. It is only in the Viṣṇu and the Bhāgavata that the time-concept is viewed and discussed with

a philosophical and somewhat mystical tint. In other Purāṇas *Kāla* is explicitly recognised as an all-powerful and all-pervasive Deity. This conception of time is also reflected in the *Vākyapadiya* of Bhartṛhari. Helarāja's comment on *śaktyātmadevatāpakṣairbhinnaṁ kālasya darśanam* (III. 9. 62) is revealing. Says he: *kecittu mahāprabhāvāṁ devatāṁ kalatvenābhyupapannāḥ*.

The Pratyabhijñā school of Kāśmīra Śaivism holds that *Kāla* has no existence outside the cognizer (*pramātā*). Through the cognizer it comes to be related to the objects of cognition. According to the *Mṛgendrāgama*, Kāla is perishable, non-pervasive, manifold and non-sentient. The view of the Naiyāyikas that Kāla is distinct from *kriyā* is acceptable to this school. The Śāktas believe that Kāla is a mere assumption. It has no existence in fact. The assumed *Kāla* too is free from such variations as subtlety and elongation. The Nakulīśapāśupata school, also known as Pañcārthaśāstra, does not accept *Kāla* as an independent entity. A branch of the Nakulīśapāśupata believes that Īśvara, the one cause of all, is *Kāla*, the destroyer. To the Dvaitaśāktas *Kāla* is beginningless, endless and all-pervasive. Itself limited in the form of *kṣaṇa* (moment), *nimeṣa* (wink) it limits objects such as a jar (*Pārānandasūtra*, 5.6). The view of the Pañcasāra is that *Kāla* functions as the

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maturer of *karmāns*- deeds and then as the energiser of *Prakṛti*. When *Kāla* acts on the lower *Prakṛti*, the latter is split into three forms, viz *Bindu*, *Nāda* and *Bīja*.

In the Trika Literature *Kāla*, viewed as the Absolute *Parama Śiva*, represents His Supreme Freedom (*svātantryaśakti*) looked upon as a *kriyāśakti*. It is this *kriyāśakti* that makes the universe appear external to it. The Absolute consciousness first appears as a Life or *Prāṇa* on which as a base is built up the entire fabric of Time and Space.

Coming to the secular literature, the older texts like the *Mahābhāṣya* and the *Carakasaṁhitā* concur in presenting their views on time in a philosophical guise. They represent the phase of development of the classical literature when the word *Kāla* had not become restricted to the meaning of 'death' or 'god of death', the sense it came to develop in the later literature.

Patañjali is unequivocal in his belief that both time and stars are permanent (*nitye hi kālanakṣatre*). A thing wherein the ultimate essence is not destroyed, is also to be accepted as permanent (*tadapi nityaṁ yasmiṁstattvaṁ na vihanyate*). Time is the ultimate substratum of the world (*kālo hi jagadādhāraḥ*). It is permanent, indivisible, one and all-pervasive. Neither can its origin be traced, nor is it possible to divide it into parts. In his view,

that whereby is perceived the growth and decay of the material objects, is *Kāla* (*yena mūrtīnam+ upacayāścāpacayāśca lakṣyante tam kālam|āhuḥ*). The division of time in day, night, months, years, etc. is based on the movement of the sun. ~~Pata~~ Patañjali has also proved the existence of the present time and rejected, in the process, the views to the contrary.

Caraka seems to subscrible to the *Vaiśeṣika* view, so far as the concept of time is concerned. To him, *Kāla* is a substance, non-sentient and one. ~~Dalhina~~ Dalhana, the commentator of the *Suśruta-saṁhita*, on the other hand, follows the view of the *Saṁkhyas*. Like them, he also holds *Kāla* to be a modification of *rajoguna* and treats it as no different from *Prakṛti* itself. In the *Kāmasūtra* *Kāla* is said to be the cause of good or bad, victory or defeat, happiness or sorrow, but there is no reference to its precise nature. But in the *Jayamangala* commentary thereon, *Kāla* is expressly stated to be eternal and is viewed as a substance (*kālo nāma dravyapadārtho nityaḥ*). The astronomers believe that *Kāla* is nothing but the movement of the planets, stars, etc. That also is the view expressed in the *Mṛgendravṛttidipikā*.

The *Yogavāsiṣṭha* is the solitary philosophical text that spells out the concept of Time with exceptional clarity. Its views have an air of

modernity. They bear striking resemblance with the latest theories on time. According to it, immediately after the creation of Jīva, the Kha (sky) comes into being which is nothing but void. Thereafter emerges Ahṁkāra alongwith Time (III. 12. 9-10). The division of time into months, years, etc., and its ominpotence are symbolically accepted. The contention of the Yogavāsiṣṭha that time is relative to the observer favourably compares with Einstein's theory of relativity of Time and space which has revolutionised ~~all~~ the entire thinking on the issue. The principle has been propounded at several places in the Yogavasiṣṭha. The existence ~~on~~ of Time and Space depends upon thoughts.

In the popular view Kāla stands for time and fate. The senses of time and fate given to Kāla include the notion of death. The deity of time and god of death from one heavenly being. Kāla is the same as Yama. Śiva is Mahākāla and at the same time Great Death. Like Śiva Viṣṇu has been associated with Kāla, but time, the general destroyer and giver of life, seems on the whole, more in tune with the character of Śiva.

The Kāla-samuddeśa of the Vākyapadīya emerges as a thesaurus of different views about Kāla, which include the author's view, as well. Time is either a Śakti or an Ātman or a Devatā. 'Kāla is Śakti', this, according to the commentator Helārāja, is the considered

considered view of Bhartṛhari, and the other two are assimilated to it. In fact, these represent the opinions of the other thinkers. The śakti, which in his view is Kāla itself, stands for the Śakti of Brahman. Kāla is the instrumental cause in the creation, persistence and destruction of all things that have an origin. Its powers, pratibandha and Abhyanujña, impart succession to the actions of the world. These bear resemblance to the Viksepa and Āvarana Śaktis of māya, so well-known in ~~the~~ Vedānta ~~system~~. According to Bhartṛhari, Kāla is one. It becomes diversified due to its association with the movement of sun, etc. On account of the diversity of action in external things, time-divisions such as ~~the~~ days, months, seasons and years come into existence. Itself unchangable, Kāla is the cause of all change, motion and order. It is due to the all-pervasive and all-powerful nature of Kāla, that sun-rise, sun-set, etc. are possible. The coming into existence and passing out of existence, the appearance and disappearance of all objects is caused by time alone. Other divisions of time are also not real. They are superimposed. Kāla itself is unaffected by these changes. According to the Vedantins Kāla-śakti is not different from the Śaktimān, the Kāla.

That this universe, which is otherwise devoid of sequence, seems to have one, is

the surest proof of the existence of kāla - akramasyāpi viśvasya tat kālasya viceṣṭitam (III. 9. 46). This sequence cannot in any way be explained without Kāla. The concept of Time can be inferred by the upādhis of the objects. The Vaiśeṣika school has its own way to prove the existence of Time. As the objects depend upon primary, instrumental and other causes for their production, so do they depend upon a cause for their existence. That cause is kāla.

In order to impart clarity to his views Bhartṛhari has not shunned to subject to critical evaluation the views of other thinkers, as well. Thus in imitation of the Mahābhāṣya he accepts the threefold traditional division of Time into Present, Past and Future. This division is evidently external, but it cannot be wished away. Refuting the views to the contrary, Bhartṛhari has convincingly proved the existence of the Present. There is a sequence in the aggregate of moments. Though all the moments do not exist together, they are designated as Present due to their sequential association. Vartamāna does not mean existent. It denotes what has begun, though not yet ended. Once the existence of the Vartamāna is established, the past and future are also proved to exist. They are relative to the present.

The God-disbelieving Sāṃkhya denies the

existence of time (*sāṁkhyaiḥ kālasyānaṅgīkārāt* - *Ratnaprabhā*). This is also the considered view of Vācaspatimiśra (*kṛtamantargaḍunā kāleneti sāṁkhyācāryāḥ*). However, there is the other view that does not altogether discount the existence of time. It takes time to be an evolute (*pariṇāma*) of *Prakṛti*. Others do not accept it. Some of the teachers of the *Sāṁkhya* are of the opinion that since *Kāla* does not figure in the twenty five principles, the *Pradhāna* itself has to be called *Kāla*. The *Yuktidīpikā* explicitly expresses itself against time. In its view *Kāla* is nothing but mere action (*na kālo nāmā kaścitpadārtho'sti, kiṁ tarhi kriyāsu kālasaṁjñā* - 50). Against it, Vijñānabhikṣu, the celebrated author of the *Sāṁkhyapravacanabhāṣya*, accepts *Kāla* as both *nitya* and *anitya*, eternal and non-eternal. Aniruddha, however, does not recognise this two-fold Kāla. He is inclined to contain both *Dik* and *Kala* in the *Ākāśa*. The followers of the God-believing *Yoga* system accept *kṣaṇa* or moment as time while saying that all times like *muhūrta*, *yāma*, day and night are mental constructions (*buddhikalpita*).

The *Bhāṭṭa* school of the *Mīmāṁsā* system recognises *kāla* as a substance. It is eternal and all-pervasive. Though one it gets appellations of *kṣaṇa* (moment), *māsa* (month) etc. on account of the limiting adjuncts. Further the *Bhāṭṭas* believe that *Kala* is perceptible

by all the six senses. In the Prābhākara school Kāla is regarded as one, eternal and all-pervating, as in the Vaiśeṣika school.

According to the Vedāntins kāla is merely Avidyā (nescience).

Time is conceived in the Nyāya-Vaiśeṣika system as a unique, all-pervading and eternal substance. It possesses no specific physical quality like colour and thus cannot be an object of external perception. The knowledge of time is arrived at by a series of inferences.

According to the Rāmānuja-sect Kāla is sattvaśūnya, which is but a part of Acit. It is the cause of the modification of Prakṛti and its evolutes. It is eternal. It is Lord's field of activity and His body. Kāla is so called because it is the substratum of everything in so far as everything is comprehended by it. Prakṛti, Puruṣa and Kāla are regarded as the playthings of the Lord. Prakṛti and Puruṣa are means with which the Lord creates and dissolves the universe. Kāla does merely an assisting job. It implies that it is only in Lord's playful activity that Kāla is of any use; in eternal divine glory, kāla is superfluous.

The Ācāryas of the Vallabha sampradāya do not accept Kāla as a separate entity. According to them Kāla is non-distinct from Brahman. It is Brahman itself.

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The Ācāryas of the Vallabha sampradāya do not accept Kāla as a separate entity. According to them Kāla is non-distinct from Brahman. It is Brahman itself.

In the Mādhva school sampradāya Kāla is believed to be a substance. The function of Kāla is to limit the living period of beings (āyurvyavasthāpakaḥ kālaḥ). God and muktas have no limited period of existence for their connection with time in non-existent. To the Ācāryas of this sect, time is not one but many and assumes different forms. Kāla in this sect is believed to be its own substratum. The Nimbārka school defines Kāla as a non-sentinent substance, different from Prākṛta and Āprākṛta. It is eternal, all-pervasive and cause for such usage as past, present and future.

In the Jaina philosophy Kāla is as much a real substance as the five others. It is described as the accompanying cause of the modification of substances. Some Jaina teachers, however, do not accept time as a substance, nor do they believe in its independent existence (kecit kālo nāstityāhuḥ – Tattvatraya).

The Buddhists do not accept Kāla. In their view kṣaṇa is no other than objects such as a jar. There is no time such as kṣaṇa.

The Cārvākas accept only four Bhūtas, viz; earth, water, air and fire. Kāla is not included in them. The existence of kāla will have to be established by such usage as 'here is jar' which is based on

direct perception.

It will thus be seen that the 'essay' bespeaks the author's profound study, his infinite capacity to delve deep into abstruse philosophical texts and the skill to express the intricate subject in precisely lucid phraseology. There is hardly any branch of literature which the author has not exploited to bring the conception of Time in boldest possible relief.

(xii)

CONCEPTION OF SPACE IN THE VĀKYAPADĪYA

Like the preceding study the present essay also purports to be highly philosophic and abstruse, though being restricted to the views of Bhartṛhari alone, its sweep is not that wide. In a sense, it supplements the earlier dissertation. After the study of the Time concept in Indian thought, a detailed study of the principle of space (*Dik*) was a desideratum. It deals with the views on space, as they are found in the *Vākyapadiya* of Bhartṛhari. Expectedly, it is written in the śāstric style. The *uttarapakṣa* has been sought to be established by first propounding the contrary views, followed by a forceful repudiation thereof. This style of exposition of the complicated issues may be insipid and disgusting to the

lay reader, but this is how the philosophical problems have been dealt with in ancient literature. The present-day writer on śāstric issues also cannot afford to ignore it.

According to the author of the *Vākyapadīya*, space, like time, is a *śakti* (force). By *śakti* he means something that abides in its substratum and has no existence independently of it. It is not possible to take it as a substance, as held by the Vaiśeṣikas because it is inferred from its effect of helping things hold together. *Dik* is the cause of differentiation between a limit (*avadhi*) and an object sought to be limited by it (*pratipādya*). It is also the cause of the notion of straightness. Though one, the *śakti* is diversified by its limiting adjuncts. According to Helārāja, the commentator on the *Vākyapadīya*, the *paurvāparya* relation between two things is an external quality produced in them. That is no part of their nature. It must have another cause, and that cause ~~it~~ is *Dik* (space). Since *Dik* is known only by inference, it cannot be an independent substance. Helārāja further opines that our notion of the relation of priority and posterity between finite bodies arises from their conjunction with a place which is prior or posterior, but a place owes this priority or posterity to space. *Dik* is also the cause of the hypothetical

relation of priority and posterity between infinite things. Ākāśa is one, but it comes to be differentiated by objects associated with it. It is space itself qualified as prior or posterior, east or west that functions to relate the assumed parts of the Ākāśa. Bhartrhari emphasizes that priority and posteriority ~~from~~ form the nature of space. It is not due to any other external object. In his view Dik is vibhu, all-pervading; for it operates everywhere. It produces paurvāparya in all things without exception. All produced things are ultimately the product of atoms. The atoms are believed to be without parts. But how do they combine and how does the minimal gross magnitude arise? Bhartrhari affirms that atoms come to have four sides and the lower and upper surfaces by virtue of association with Dik. Thus when six atoms combine, they have each a side for conjunction. This explains the resultant magnitude. However, unless Dik is assumed, it would not be possible to account for the development of a gross magnitude from the atomic magnitude of the constituents. Dik must therefore be accepted. Bhartrhari has refuted the views that sought to deny space. In keeping with his style, in the end, he has quoted the view of the Vedāntins who discount the outward existence of Dik. To them, it is the externalisation of the inner

consciousness, caused by *avidya*.

(xiii)

CONCEPTION OF DAIVA AND PURUṢAKĀRA IN THE VĀLMĪKI AND VĀSIṢṬHA RĀMĀYAṆAS

'Conception of Daiva and Puruṣakāra in the Vālmīki and Vāsiṣṭha Rāmāyaṇas' forms one of the best essay in the collection. The study is extremely interesting as it deals with a subject that has intrigued ~~exercised the minds of~~ the people since ages and has ~~thus~~ come to be invested with a measure of complexity that, at times, threatens to be intractable. It seeks to critically examine the concept of *Daiva* and *Puruṣakāra*, as it has been viewed in the *Vālmīki* and *Vāsiṣṭha Rāmāyaṇas* and the propositions that emerged as a result thereof.

Fate is a power the existence of which is inferred by such of the events in life that occur accidently and for which no convincing or rational explanation can be offered. In common parlance it is called chance. It is this chance that is given the exalted name of fate. In Indian thought Fate is closely linked with the concept of *Kṛtānta*, which is viewed as the accumulated effect of the actions done in previous births. Thus fate is intimately connected with the theory of *Karman*. Though with the advancement of the

scientific knowledge and the resultant change in human thinking, the pervasive impact of fate has considerably softened, the basic belief in it persists. It is human psychology to visualise the working of an unseen supreme power in things and occurrences that *prima-facie* appear to be mysterious.

The champions of fate are divided into two broad categories. There are those who accept the chance as the be-all and end-all of life. To them, everything is preordained. They therefore resign themselves to fate and have no interest left in what happens in their lives. There are others whose concept of life is deeply influenced by the theory of *karman*. They have an abiding faith in *Puruṣakāra*. They are convinced that the playful working of fate can be controlled and changed by a series of noble actions. They therefore devote themselves to performing good actions in the present life to ensure rich dividents in the next life. The problem of the superiority of *Daiva* and *Puruṣakāra* over each other does not admit of easy solution.

Both these viewpoints are reflected in the *Vālmīki-Rāmāyaṇa*. Vālmīki has used six words to denote fate, which are as follows: *vidhi*, *kāla*, *niyati*, *bhavitavyatā*, *daiva* and *kṛtānta*. According to Vālmīki *vidhi* is a power which drives man to act in accordance

with the predetermined order[14]. *Kāla* in the *Rāmāyaṇa* seems to be synonymous with *daiva*, and is the most powerful of the forces operating in the universe[15]. *Niyati* and *Bhavitavyatā* are indicative of the irresistibility of fate. *Daiva*, used most frequently in the *Rāmāyaṇa* to denote fate, means the power or desire of the unseen power. *Kṛtānta* comes closest to the Indian concept of fate. It means the fruit of the actions done in previous births. It is therefore a pointer to the close connection between the theory of *karman* and *daiva*. Next to *daiva*, it is *Kṛtānta* that has been used most frequently in the *Rāmāyaṇa*.

It is interesting that almost all the *Rākṣasa* characters are silent about fate. Evidently they did not believe in it. In a culture that rates the self above everything else, no other power that is superior and more powerful, could have found acceptance. However, some of the women characters attribute the killing and destruction in the Laṅkā-war to none else but fate[16].

Among the Āryans and the monkeys, influenced by their culture, on the other hand, the concept of fate enjoyed popularity. Triśaṅku, Sumantra, Daśaratha, Kauśalyā, Bharata, Lakṣmaṇa,

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[14] विधिः किल नरं लोके विधानेनानुवर्तते । *Rāmāyaṇa*, IV.56.4
[15] न नूनं दैवतं किञ्चित् कालेन बलवत्तरम् । Ibid., II.68.11
[16] दैवं चेष्टयते सर्वं हतं दैवेन हन्यते । Ibid., VI.110.23

Sītā, Sampāti, Tārā, Vālin etc. had lasting faith in the power of fate. Though Maryādā-purusottama, Rāma surrenders himself to the power of adrsta. It seems to be the result of the endless hardships that he had to bear throughout his life. These made him a fatalist through and through. His faith in niyati borders on tragic fatalism.

Laksmana is the sole character in the Rāmāyana whose views on fate undergo change as the various events unfold themselves. ~~in the epic~~. In the beginning, he is seen to pour scorn on fate[17] But his faith in fate is successively strengthened. He completely gives himself over to ~~the inexorableness of fate~~ when he abandons Sītā in the wilderness, at the behest of his brother[18] And, while on the final journey (mahāprayāna), he was convinced to the core of the pervasive powerfulness of kāla[19]

All this serves to bring into sharp relief Vālmiki's abiding faith in fate.

The author of the Vāsistha Rāmāyana, on the other hand, is unequivocal in his belief that there is no such thing in the world as fate. There fate has been viewed quite differently According to him, fate is nothing but paurusa

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17. किं नाम कृपणं दैवमशक्तमभिशंससि । Ibid., II. 23.7
18. दैवं हि दुरतिक्रमम् । Ibid, VII. 50.4
19. पूर्वनिर्माणबद्धा हि कालस्य गतिरीदृशी । Ibid., VII. 106.2

— the *pauruṣa* of the earlier births There is a constant struggle going on between the *pauruṣa* of the earlier births and that of the current. *Daiva* is a figment of imagination of the unwise. It is *puruṣārtha* that leads to the realisation of one's cherished desire, provided one does not stop half way because of exhaustion (so'vasśyam tadavāpnoti na cecchrānto nivartate). *Daiva* is a mere void, like *Ākāśa* Fate may be substantial to the unwise, to the enlightened it has no existence. A thought or resolve about doing an act or an act actually done in a previous birth yields good or bad result in the present birth. There seems to be an apparent contradiction is such like pronouncements of the Vāsiṣṭha Rāmāyaṇa. If *Daiva* is or fate is the good or bad effect of the earlier actions, how can it be dismissed an non-existing? The Vāsiṣṭha Rāmāyaṇa has tried to smoothen the contradiction. According to it *Daiva* is merely a synonym of the action done in previous births with intense resolve[20]. Behind every activity there are impressions, vāsanā, of the earlier births. Vāsanā is nothing but the mind and the mind is nothing but person. When *Daiva* is said to be action, it actually means the mind. Since the mind is not distinct from the person, the conclusion is

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[२०.] यदेव तीव्रसंवेगाद् दृढं कर्म कृतं पुरा ।
तदेव दैवशब्देन पर्यायेणेह कथ्यते ॥ Yogavāsiṣṭha, II.9.16

unavoidable that *Daiva* does not exist. Man in the form of mind obtains things through his own efforts, which are said to be *daiva*. At the back of all activities, therefore, is the definite resolve of a person. Man should engage himself in good deeds to off-set the evil effect of bad actions, done in previous births. But the efforts in the present must be potent enough to match and surpass efforts put forth in earlier births.

According to the *Vāsiṣṭha Rāmāyaṇa Pauruṣa* is defined as '*arthaprāpakakāryaikaprayatnaparatā*,'[21] ie. devotion to efforts for actions that result, in the fulfilment of desired ends. While the *Puruṣārtha* has received choicest encomia in the work, that which is known as *Daiva* has been denounced so severely that its very existence is negated, and it is admitted as but another name for *Pauruṣa*.[22] The reason for the overwhelming importance accorded to *Puruṣakāra* in the *Yogavāsiṣṭha* is to be traced in its philosophy, central to which is *cittavināśa*. That presupposes a variety of *practices* (*abhyāsa*) and devices (*yukti*). To it, *Puruṣārtha* is supreme.[23]

Daiva, *Bhavitavayatā* and *Niyati* are the

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[21] *Vāsiṣṭha Rāmāyaṇa*, II.7.24, II.6.32

[22] न तदस्ति पृथिव्यां वा दिवि देवेषु वा क्वचित् ।
पौरुषेण प्रयत्नेन यन्नाप्नोति गुणान्वितः ॥ Ibid, IV.62.18-19

[23] पुरुषार्थाद् ऋते पुत्र न किञ्चिदिह विद्यते । Ibid, IV.24.36

three words that have been used to denote fate in the *Vāsiṣṭha Rāmāyaṇa*, and these have been explained in tune with the philosophy set forth therein. While at one place *niyati* means the supreme self, at other it denotes *nirvikalpa smādhi*. Elsewhere, it is used in the sense of 'the desire of the supreme Lord'. Here the Supreme Lord (*Īśvara*) means the internal self (*pratyakcetanātmā*). *Vidhi* and *daiva* also denote the internal self. As the *pratyakcetana ātman* is capable of endless *saṁkalps*, conscious efforts are enjoined to keep it under control. These efforts are the *pauruṣa*, which is imperative to achieve any thing.

पौरुषेण न यत् प्राप्तं न तत् क्वचन लभ्यते । VI (i). 29. 9

It will thus be seen that though not hefty in size, the *Essays on Indology* is distinguished by the wide range of the studies included therein. It covers in its ambit such diverse subjects as the toughest philosophical problems and the love-story of Udayana and Vāsavadattā. It bespeaks the author's wide learning, penetrating insight and sharp mind, ever alert to delve deep into the most complicated issues. The essays are marked by lucidly precise presentation which serves to make readable what otherwise is dismissed as insipid.

STUDIES IN SANSKRIT AND INDIAN CULTURE IN THAILAND

Contrary to the works studied in the preceding chapters, the 'Studies in Sanskrit and Indian Culture in Thailand'[1] protrudes as a fascinating account of the powerful influence that the Indian culture and its repository, the Sanskrit language have exercised on the language and culture of Thailand, the ancient Śyāmadeśa that served as one of the cultural outposts of India, in days of yore. Though a Buddhist country, Thailand had come under the spell of Hindu religion quite early in its history, which is perceptible till date in the form of archaeological and sculptural remains and some of the rituals and practices, besides the heavy sprinkling of the Sanskrit vocabulary that the Thai language has received. The impact of the Hindu Culture on the Thai~~land~~ society has indeed been profound. The temples dedicated to Śiva, Viṣṇu and Brahmā, the deep imprint of the Rāmāyaṇa on the Thai life and its depiction in mural paintings, the prevalence of the worship of Brhmā, the existence of a class of the Brāhmaṇa priests and their effective participation in official rituals and festivals combine to symbolise the manifold influence of the Hindu

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[1] Parimal Publications, Delhi, 1982.

~~In view of the fact that whatever Indian influence in discernible on the Thai life belongs to the Hindu culture, the adjective 'Indian' in the title of the book seems to be a misnomer and should better be substituted by 'Hindu'.~~

culture on Śyāmadeśa.

The monograph is the second outcome of ~~Dr Shastri's~~ the author's first assignment as ~~a~~ Visiting Professor to Bangkok, the ~~other~~ first being the delectable poem *Thaideśavilāsam* exhaustively evaluated in the first volume. It consists of six illuminating articles on the subject, besides the perceptive Introduction which was published in the *Indian and Foreign Review*, New Delhi, under the title 'Indo-Thai Relations - Cultural Affinities', and was subsequently reprouced in Thai translation in the *Journal of the Thai Bharat Cultural Lodge*, Bangkok. The other studies had also been issued in various journals both Indian and Foreign, and some of the Felicitation volumes. The article on 'Sanskrit in Thailand' was published in the *Indologica Taurinesia*, Torino, Italy, Vol. V. 1977. It evoked wide apprciation in both literary and political circles. 'Sanskrit Inscriptions of Thailand' represents a revised version of the paper presented at the Seminar on the Influence of Pali and Sanskrit on Thai, held in Chiengmai (Thailand), in October, 1979. 'The Rāmāyana in Thailand' forms the script of the Dr. A. D. Pusalkar Memorial Lecture, delivered in the Bhartiya Vidya Bhavan, Bombay on September 25, 1981. This extremely informative article was also reproduced verbation in the Souvenir issued to mark the Second International Rāmāyana Conference, held in Thailand, in 1986. 'Brāhmaṇas in Thailand' was presented at the XIV Congress,

International Association of the History of Religions, held in Winnipeg, Canada, in August 1990. Two years later, it was contributed to the Prof. R.K Hindqui Felicitation Volume also. The write-up entitled as 'Panom Rung Shrine of Thailand' was published in the Recent Studies in Sanskrit and Indology. The usefulness of issuing in a book-form the various articles – thematic or independent – can hardly be exaggerated. It had been a desideratum with these interesting studies, which the present volume meets effectively.

The studies included in the monograph bespeak the author's deep knowledge of the Thai language, history and culture, besides his fairly wide acquaintance with the epigraphy and archaeology of the land. Evaluated in the light of Sanskrit language and Indian history, the Thai culture, as depicted here, makes an immensly illuminating study which testifies, in an abundant measure, to the greatness and magentic pull of the Indian culture.

(1)

SANSKRIT IN THAILAND

As is evident from the title, the essay purports to be a peneterating study of the influence that Sanskrit has exercised on the Thai language besides being a connected account of the Sanskrit studies, as prosecuted, over

the years, in Thailand. The Thai language represents a paradox of sorts. Though structurally closer to chinese, it is heavily interspersed with words of Sanskritic origin which have ~~bear~~ been rated on good authority to be as common as are words of Greek and Latin in spoken English. The linguistic history has so far failed to provide a convincing answer to the baffling phenomenon. Whether Sanskrit entered into Thailand through Pali, the chief vehicle of Buddhism or independently, is also not beyond dispute. It is, however, certain that in Thailand Pali itself had undergone Sanskritisation which leads to the unmistakable conclusion that Sanskrit was not always subservient to Pali in the country. Not only the recent coinages like ~~Saivad~~ Sawad di (namaste), Thanākhān (Bank), Praisanī (Post office), Thoralekh (Telegram), Prapā (Water works) owe themselves to Sanskrit Svasti, Dhanāgāra, Presaṇi, Dūralekha respectively, the whole corpus of older Thai vocabulary has a Sanskritic flavour about it. The Thai language has so assimilated a vast mass of Sanskritic words clothed in indegenous garb, that what once belonged to sanskrit stock has now become an inseparable part of Thai vocabulary. The Some Thais ~~are~~ may not even ~~remotely~~ be aware of the fact that their names, such as Pridi (Priti), Manjari, Kalyani, Hongskul (Hamsakula), Visudh (Viśudda), ~~Praphod (Prabodha)~~, Vinaya,

cirāyu, Mahanond (Mahānanda) are not of native origin and have come from Sanskrit. ~~They represent a doctored version~~ of the respective Sanskrit ~~words~~. As for the proper names, so for the names of cities, towns and provinces etc, the Thai language is indebted to Sanskrit. From behind the phonetic variations, the Sanskrit originals peep out prominently. Ayutthayā (Ayodhyā), Burīram (Purīramyā), Chanthburī (Candrapurī), Chaya-phūm (Jagabhūmi), Lopaburi (Lavapurī), Nakhon Pathom (Nagarapprathama), Nakhon Sī Thammarāt (Nagaraśrī Dharmarāja), Mukdāhān (Muktāhāra), Samut Sonkrām (Samudrasaṅgrāma), Yasothorn (Yaśodhara), Prathet (Pradeśa) etc. amply bear ~~ou~~ out the fact.

A host of Thai words concerned with the country, people, administration, officials, ministers, agriculture etc. is also derived from Sanskrit. The word Prachā chon, used for the subjects in the kingdom, is evidently a phonetically changed ~~an echo of~~ form of Sanskrit Prajājana. The different parts of the country are called phāk in Thai. It is but a modified form of Sanskrit bhāga. Chonnabod, the word used for the countryside, is reminiscent of janapada. Kaset (field, farm) represents an alien pronunciation of Sanskrit kṣetra. Agriculture is known as kasetkam which is not much different from kṣetrakarma. The civil service ~~in Thailand~~ is given the happy name of Rājakāri which is merely a

variant of Sanskrit Rājakārya. A minister in the central cabinent is called ratha-mantrī. It is equivalent to Rāṣṭramantrī, ratha being a vernacular form of Sanskrit Rāṣṭra. Nāyok rathamantrī, the appellation given to the Thai Prime Minister is synonymous with Sanskrit Nāyaka rāṣṭramantrī. The Thai word for the Director of Education, Siksādhikhān is very close to Śikṣādhikāra. The common word for the Parliament is Rathasabhā (Rāṣṭra sabha). It serves to bring out its character far more faithfully than the imprecise saṁsad.

Battle or war in Thai is called samon, which is only an altered form of samara. Samarabhūmi, likewise, has assumed the form of Samonbhūm. Sanskrit Āyudha has become āvuta. The word śatru has been admitted with the dental sibilant, a phenomenon not uncommon is India itself. Mit (friend) is ~~merely~~ a ~~vernacular form of~~ Sanskrit mitra and stands closer to Hindi mita.

The name of a number of trees, plants and flowers in Thai also owe their origin to their Sanskrit counterparts. Thus Bikun, Paduma, Kokanadu, Komud, Māli and Chompu in Thai represent respectively Sanskrit Bakula, Padma, Kokanada, Kumuda, Mālati or Mallikā and Jambu respectively. Sanskrit phala has ~~degenerated~~ has become ~~into~~ phon ~~in Thai~~. Karmaphala is ~~known as~~ phon la kam.

The Thai names of months are also derived from Sanskrit, though contrary to their Indian counterparts they are based on the names of the signs of the Zodiac (rāśis). A certain pattern is followed in naming the months. Those with thirty one days have the word ākhom (āgama) added to them, while those with thirty days end in āyon (āyana) and the word for February ends in phan (bandha). Mesāyon (Meṣāyana - April), Mithunāyon (Mithunāyana - June), Phrsphākom (Vṛṣabhāgama - May), Simhakhom (Simhāgama - August) and Kumphāphan (Kumbhabandha - February) would suffice to illustrate the phenomenon.

The origin of the names of the days is also to be traced to Sanskrit. While in the Indian counterparts the word vāra or vāsara is suffixed to the name of the various planets, in Thai the day-names are formed by prefixing the word van (day) to their names. Van-āindit (ādityavāra), Van-can (candra-vāra), Van-ankhān (angāravāra), Van-phut (budhavāra), Van-phṛhatsabody (bṛhaspativāra), Van-suk (śukravāra), van-sao (śanivāra). It would be interesting to known that the Thai word for calendar is Pratidinam, which India may well envy.

The names of quarters in Thai are also derived from Sanskrit. Not unlike in Sanskrit, the intermediate space in the quarters in Thai is also connected with certain deities

like Rudra, Agni etc. and is named after them. While the main quarters are called Būrafā (Pūrvā), Pracim (Paścima), Udron (Uttara) and Thaksin (Dakṣiṇa), North East is Īsān (Īśāna), South East Ākhane (Āgneya), South West Haiṛradi (Nairṛti) and North West ~~is known~~ as Phāyap (Vāyavya).

The Thai word for season is ṛdu which is nothing but a variant form of Sanskrit ṛtu, whereas velā (time) and nāḍī (watch) ~~have been~~ continue to ~~borrowed verbation~~ used with ~~from~~ Sanskrit pronunciation.

But for phonetic variations, the names of the four varnas in Thai do not differ from the Sanskrit terms. While phonetic changes have been instrumental in turning Brāhmaṇa and Vaiśya into Phrām and Phait, Kasat and Sūd are closer to their originals. The word for merchant, Vānit or Phanic is evidently a variant of Vāṇij. While Thai equivalents of the four varṇas are known, though of them Phait and Sūd are no longer current in the popular speech, the words for two of the Āśramas do not exist at all. Bramacarya survives in the form of Phrommachon, Gṛhasta is called Gṛhat, not much distinct from its protolype. The Thai derivative of Brahmacārin, Phrommacāri interestingly signifies a virgin girl. Of the sixteen saṃskāras, Nāmakaraṇa, Vivāha and Antyesti are known as Nāmkorn, Vivāha and Thāpaṇa-kiccā (Kṣapaṇa-kṛtya). Of the three other words for marriage, Monkhon

Somrot and Vivāhmoṅkhon are Thai adaptations of Sanskrit Maṅgala-samarasa and Vivāha-maṅgala.

Despite its firm devotion to Buddhism, Thailand is not averse to Hindu gods and goddesses. The Sanskrit words *deva* and *devī* have been adopted with slight variation as *theva* and *thevī* respectively. Of Brahmanic gods, Brahmā, known as Phrom in Thai, is worshipped most. His temples are a common sight there. The other gods, known to the Thais but not actually worshipped, are Indra together with his mount Airāvata, Rāma, Sītā, Hanumān and Yama. The presiding deity of the tree is worshipped under the name of Rukkhathevā (= Vṛkṣadeva). Sarasvatī, Khanesa (Gaṇeśa), Narai (Nārāyaṇa), and Isuan (Īśvara - Śiva) are the other Brahmanic gods who are popular among the Thais, though they are not worshipped. Besides the gods of the Hindu pantheon, the Thais show familiarity with the pious and the spiritual personages like Ṛṣi, Muni and Tāpasa who are respectively known as Rasī, Muni and Dāba.

The names that have been coined for various subjects and disciplines in Thailand can well be the envy of the champions of Hindi. Thus Political science is known in Thai as Rathasāt (Rāṣtraśāstra), Mathematics as Khanitasāt (Gaṇitaśāstra), Engineering is Viśvakammasāt (Viśvakarmaśāstra), Zoology is Sattavidyā (Sattvavidyā), Logic is Takavidya (Tarkavidyā),

Science of medicine is called Phaityasāt (Vaidyaśāstra), Surgery Sallaya~~z~~sāt (Śalyaśāstra), Law Nītisāt (Nītiśāstra) and Economics S'ethasāt (Śreṣthaśāstra). The institutions of higher learning in Thailand have Sanskrit names. This college is called Vidyālaya and the university ~~is~~ ~~known~~ as Mahāvidyālaya. Still more surprising is the fact that the terms for the various university degrees are ~~so~~ typically Sanskritic ~~that the words prevalent for them in India tend to pale into insignificance~~. Baṇḍit and Mahābaṇḍita, the Thai terms for the B.A. and the M.A. degree are mere variants of Sanskrit Paṇḍita and Mahāpaṇḍita. It is difficult to find more meaningful and sublime nomenclatures for the two degrees. The Thai word for Ph.D., Dussadi Bandit, owes itself to Sanskrit Tuṣṭi Paṇḍita. The word for research – *vicāi* (vicaya) – is suggestive of the stupendous industry involved in collecting material for the prestigious degree.

The two Indian Epics are widely respected in Thailand. The~~y~~ *Rāmāyaṇa* in particular has exercised powerful influence on the Thai society, which is perceptible till date on all walks of life, almost unabated. Its Thai version, the *Rāmakien*, prepared in 1797 by King Rama I, is inextricably interwoven in the social texture of the country. King Rama VI translated into Thai the *Nalopākhyāna* and *Sāvitryupā*-

khyāna, two of the most sublime and celebrated episodes of the Mahābhārata. With him also, rests the credit for translating the Abhijñānaśākuntalam of Kālidāsa and the Priyadarśika of Harṣa. Prof. Saeng had the unique distinction of translating a wide spectrum of technical works like the Nāṭyaśāstra and Bṛhatsaṁhitā. Thus a host of important Sanskrit works continued to be translated, in full or parts, by a band of devoted scholars for the benefit of their countrymen. The tradition has not happily died out. Mr. Karuna Kusalasya is currently engaged in translating the burly Mahābhārata. Prof. Chamlong Sarapadnuke has translated some parts of the Ṛgveda and Bhagavadagītā. The Chulalongkorn and Silpakorn universities, the primier seats of higher learning in Thailand, provide for Post-graduate teaching in Sanskrit. The former has produced good researchers and scholars in Sanskrit.

The influence of Sanskrit on Thai prosody is more pronounced. The names of a number of Thai metres owe themselves to Sanskrit, though the originals, have undergone considerable phonetic modifications. Curiously there are some Thai metres which have Sanskritic names but are not found in Sanskrit. Īdisam (Īdṛśam), Upathitā (Upasthitā), Kamalā and Citrapadā belong to the class. The Thais have effected major changes in the verse-

pattern of Sanskrit. Contrary to the original four-line pattern, most of the Sanskrit metres have been converted into one-line or two-line affair in Thai poetry. The only four-line verse metres are the octosyllabic Pathyāvat, Vicchummala, Mānavaka and Citrapadā, the two-line verse metres are the maximum in number. Indravichien (Indravajrā), Upendravichien (Upendravajrā), Upachāt (Upajāti), Vaṁsattha (Vaṁśastha), Indrawong (Indravaṁśa), Vasantatilok (Vasantatilakā), Salinī (Śālini), Upathitā (Upasthitā), Phūchonkhaprayāt (Bhujaṅgaprayāta), Toṭaka and Kamalā comprise this group. Mālinī, Saddullavikkilita (Śārdūlavikrīḍita) and Saddharā (Sragdharā) have become one-line verse metres. It is curious that so well-known a metre as Mandākrāntā is conspicuous by its absence in Thai poetry. Still more surprising is the fact that Anuṣṭup has been assigned the name of Pathyāvat (Pathyāvaktra), an independent metre, and Pṛthvī or Vipulā is treated as its variety.

The use of Sanskrit in inscriptions in Thailand started from the sixth century A.D. onwards. So far forty four Sanskrit inscriptions have been discovered.

The Thai scholars are contributing their mite in furthering the Sanskrit studies in the country. They may be small in number, their devotion and dedication to the cause

are second to none.

The influence of Sanskrit on Thai is both deep and wide. There is hardly any aspect of Thai life that does not bear its imprint. A full-fledged evaluation of Sanskrit content in Thai should be highly rewarding

(ii)

SANSKRIT INSCRIPTIONS OF THAILAND
A LITERARY APPRAISAL

The influence of Sanskrit on Thailand is not confined to its vocabulary alone. It is markedly ~~by~~ perceptible on the corpus of inscriptions which had come to be composed in Sanskrit from the sixth century A.D. The use of Sanskrit as the medium of inscriptions, primarily meant for mass communication, speaks volumes of the fancy the Thais had taken for the language. The Sanskrit inscriptions recorvered in Thailand till date number forty four. They are marked by wide divergence in their size. While the Nakhon Si Thammarat Inscription with just on compound-word Lingeśvaram represents one pole, the other is represented by the burly Sdok Kok Thom Inscription from Pranchinburi, which runs into as many as 128 verses in 412 lines. However, the majority of inscriptions, being of moderate girth, may well be classed between the two extremes. Though small in

number, quite a few of the Sanskrit inscriptions from Thailand have been conceived, not unlike their Indian counterparts, as minikāvyas with all the trappings which combine to ~~twin~~ turn them into pieces of genuine poetry. The present article -- Sanskrit inscriptions of Thailand: A Literary Appraisal -- is addressed to underscore the poetic beauties of the Sanskrit inscriptions of the land.

The epigraphs were primarily inscribed to commemorate some such events as the construction of a building, consecration of a shrine, the digging of a well or the construction of a stūpa. It is, however, a tribute to the poetic equipments of their authors that these down-to-earth writings have come to be invested with a poetic garb. They represent a sort of court-poetry, which had evoked sizable following in medieval times. It was in recounting the genealogies of their patrons and their varied virtues, real or imaginary, that the authors of the inscriptions brought to bear their poetic talents in full measure. In view of the panegyric character of their writings, they frequently lapsed into hyperbole, doubtless admitted as one of the poetic embellishments. This, however, did not diminish in any way the worth of their poetry. ~~Almost~~ An overwhelmingly large portion ~~the entire gamut~~ of the inscriptional literature in Thailand is composed in verse, which is more suited

to the genius of Sanskrit and, as such, has been a favourite medium with the Sanskritists, down the ages. The verse has indeed served to lend ~~infuse~~ rhythmic melody to the inscriptional poetry. Of the vast array of metres, Anuṣṭup has found favour most with the Thai authors. While some of inscriptions are entirely composed in Anuṣṭup, in some others, it emerges as the dominant one ~~metre~~. ~~Though the inscriptions are couched in a variety of metres,~~ N ~~exp~~ the coming all-purpose Upajāti which occupies the pride of place. The Svan Phak Kard Palace Inscription, Bangkok is composed entirely in it. Of the other metres employed in the inscriptions, Indravajrā, Upendravajra, Vasantatilakā and Mālinī deserve special attention. The Sdok Kok Thom Inscription is distinguished for its use of two new metres — Mālabhāriṇī and Vaṁśastha. Two metres used in the inscription are indeterminate. The author of the Mamuang Temple Inscription has tried his hand, at longer metres like Śikhariṇī, Hariṇī and Śārdūlavikrīḍita as well. Besides Upajāti, Āryā is also found used here. The Wat Phu Inscription of Jayavarman I has all its five stanzas in Śārdūlavikrīḍita. The Thai poets have handled the various metres, from the tiny Anuṣṭup to the mighty Śārdūlavikrīḍita, with considerable skill.

In their anxiety to ensure vibrance to

the expression and usher in poetic beauties, the writers of the inscriptions have used several Alamkaras, both of word and meaning, with considerable dexterity. Of them Utpreksā stands out prominently by reason of frequency and intensity. ~~with which it has been employed~~. While ~~the Utpreksa~~ serves to reflect the imagery of the poet, the simile contributes to the clarity of expression by invoking comparison with the well-known objects. A handful of illustrations would suffice to drive (home:) the point.

Utpreksā : नमश्शिवायास्तु शिवाय वो यश्
शङ्के शशाङ्कानलसूर्यनेत्रः ।
उष्णत्वशीतत्वसमत्वमीप्सु-
स्स्वास्ये बिभर्त्यद्भुतजह्नुजाताम् ॥

New Panon Rung Inscription, Face 1, Verses, 8-9

It is indeed happy to fancy the holy current of the Ganges on Śiva's head as a balancing agent between the heat and cold, symbolised by the fire and the moon.

भुजद्वयन्निर्जितवैरिवृन्द-
दृष्टार्धभागन्धृतवर्म्मयुक्तम् ।
यस्य स्म देहार्द्धगिरीन्द्ररन्ध्र-
निर्यातभोगीन्द्रविभां बिभर्त्ति ॥ Ibid, Verse, 10

To visualise the two arms of the kings, emerging from the armour as two mighty snakes issuing from the hollows of the mountain,

well accords with the violent function they are to perform on the battle-field.

गुणेषु निष्णातधियो नु यस्य
शिल्पादिषु प्रीतमना महत्त्वम् ।
संख्यातुकामो जपनच्छलेन
स्रष्टाक्षमालामधुनापि धत्ते ॥

Sdok Kok Thom Inscription, verse, 9.

The Thai poet is convinced that the Creator carries the rosary in his hand to keep count of the multifarious virtues of his ~~patrons~~ proteges:

Upamā : शिवो जयत्युन्मनयैकधामा
तदेकवद्यः शिखयेव वह्निः ।

Suan Phak Kard Palace Inscription,
Bangkok, Verse, 1.

Śiva's joining with his spouse in the Ardhanārīśvara form is happily compared with the union of fire and its flame.

सप्तासुविवरैर्योऽलं सप्तप्रकृतिमण्डलम् ।
सप्तद्वीपमिव व्याप सप्तसप्तिरिवांशुभिः ॥

Prasad Sralâu Inscription of Harṣavarman III,
Verse, 5

The king encompassed the seven constituents of the state with his seven vital airs as does the sun (saptasapti) the seven continents with its rays.

Virodha : सूर्यवंश्योऽप्यरिध्वान्तप्रध्वंसनदिवाकरः ।
Phnom Phra Vihar inscription of
Bhavavarman, Verse, 3.

प्रज्ञाश्रद्धा क्षमालज्जाकरुणासत्यवादिता -
स्त्रीष्वाशु नित्यसक्तोऽपि यो गुणाढ्यासु संयमी ।

Wat Thipedi Inscription of Īśānavarman II, Verse, 16.

As the character of feminity is ascribed to Prajña, Śraddhā etc. on account of the similar gender, it may also be taken as an illustration of the figure of speech, Samāsokti Thus it may well represent the Saṅkara of Virodha and Samāsokti.

Alliteration, in almost all its varities, is met with employed in the inscriptions with quite some frequency which evidence the Thai authors' fascination for this lovely figure of speech.

Vṛttyānuprāsa : भूभुजो भूरयोऽभवन
भूतभूतिविभूषणाः ॥
Ayutthya Inscription, Verse, 3

Śrutyānuprāsa : तेजस्वी तेजोजयी वीक्ष्य तेजः ।
Suan Phak Kard Palace Inscription,
Bangkok, Verse, 4

Lāṭānuprāsa : अवक्रवक्रक्रममण्डलर्द्धिः ।
Ibid, Verse, 3.

Yamaka : यस्त्यक्तजडसङ्गोऽपि
सङ्गोपित बुधप्रियः ।
Prasād Sralau Inscription of
Harṣavarmman III, Verse, 11.

The inscriptions are couched in classical Sanskrit which, more often than not, respects grammar and in thus free from errors. However, occasionally it lapses into certain aberrations. Some of the words used in the inscriptions cannot

be claimed to be above reproach. Unmanā (Umā), Smara (Śiva) and Vṛṣapriyaḥ (Śaṅkara) are the unfamiliar words met with therein. The phrase avakravakrakramamaṇḍala for the better known Sūryamaṇḍala and Candramaṇḍala is not amenable to quick comprehension. Pelavapallav$\overset{\text{ā}}{\text{ī}}$-graiḥ, on the other hand, offends grammar. Palavāgrapallavaiḥ should be the regular form. ~~compound~~. The adjective, in the following verse, is positioned ~~here~~ after the noun its qualifies. While it accords with the genius of Thai, it runs counter to the Sanskrit construction:

रम्ये गिरौ रम्यगिरि प्रतीते
नानाद्रुमैः पेलवपल्लवाग्रैः ॥
Old Panom Rung Inscription

But such oddities are negligible in the language. The inscriptions ~~have~~ are by and large ~~claimed~~ couched in chaste language and lucid style. They add up to a respectable part of the Sanskrit literature of Thailand.

(iii)

THE RĀMĀYAṆA IN THAILAND

Entitled as 'The Rāmāyaṇa in Thailand', the third essay is addressed to an exhaustive study of the pervasive influence of Vālmiki's immortal epic, the Rāmāyaṇa, on the various aspects of the Thai society. As hinted earlier, the Rāmāyaṇa is interwoven in the social

texture of the country to the point that the two have become synonymous with each other. It is, however, astonishing that an average Thai is not even remotely aware of the existence of the Indian epic or its author. The version of the Rāmayana that is current in Thailand is popularly known as the 'Rāmakien'[+], which is but a phonetic variation of Sanskrit Rāmakirti. It was only after Rāma VI, a distinguished predecessor of the ruling Cakri dynasty, subjected the Rāmakien to an exhaustive exposition with respect to its origin and evolution that the Thais came to known of Vālmiki and the Rāmāyana, the fountain-head of their epic.

The influence that the Rāmāyana has exercised on the Thai culture is indeed wide and profound. It found expression in Thai poetry, dramatics, and painting and sculpture, though the palm belongs to the first. The introduction of the Rāmāyana into Thailand may be traced back to the thirteenth century A.D. However, it was only in the beginning of the Ratnakosindra period (1781 A.D.) that the glory of Rāma came to be sung in charming epic verses. The ~~unfortunate~~ king of Thonburi, Taskin the Great was the first to have reduced some of the episodes of the epic to Thai verse. However, the credit for giving the epic-form to the entire Rāma-story

must rest with King Rāma I (1782-1808 A.D), the founder of the ruling dynasty. He produced the voluminous epic, the Rāmakien, in ~~some ten~~ thousands of verses which met with instant approbation and came to be hailed as the 'National Poem.' King Rāma II (1809-1829 A.D), on the other hand, turned the Rāma-story into drama which is still fondly enacted by the Thai actors.

The Rāmāyaṇa (Rāmakien), as seen earlier, is now an inalienable part of the Thai life. It has been so adapted and shaped to square with their customs, beliefs and convictions that it is simply impossible for an average Thai to believe that the origin of this great poem has to be traced to India and that its characters are products of an alien soil. To him, all the events of the epic had occurred, in their totality, in his own country. He can readily string out a number of places in the country, which, in the web of his imagination, are intimately connected with the Rāma-story. ~~He is thus convinced that Lopburi represents the territory that was gifted to Hanumān by Rāma as a recompence for all that he had done for him (Rāma). It was here that Hanumān could identify the magic-herb Sapphaya (sañjīvanī) in the light of the burning town and dropped down the hill he had picked up from the~~

~~Chayanad Province~~

It was the outcome of the zeal to bring the Rāma-story in tune with the culture and ethos of the land, that the names of some of the characters have come to differ from the original. While some such names as Rāma, Sītā, Hanumān are preserved intact, others betray striking changes. Thus Mantharā has become Kuccī (Kubjī), Añjanā Svāhā, Ahalyā Kallācanā, Guha Khukhan, Kuśa Mongkut and Vālmīki Vajmṛga. The Rāmakien is dotted with a number of characters like Beñjakayi, Maiyarab, Mallivaggabrahmā, Suvaṇṇamacchā, Macchānu, Asuraphad, Mahīpal Debāsura, who notwithstanding their sterling role in the Thai epic, have nothing corresponding[15] ~~in~~ the Indian Rāmāyaṇa.

Unlike Vālmīki's epic, the Rāmakien has no divisions ~~like~~ into Kāṇḍas ~~etc~~. It is one continuous ~~poem~~ whole. From the standpoint of analysis, the Rāma-story therein may be divided into three sections. After a detailed account of the creation of all beings, human, demoniac and simian, the first section seeks to describe the epic story from Rāma's banishment to the killing by him of the monkey-chief Vālin. The second part carries the story to the consecration of Vibhīṣaṇa on the throne of Laṅkā. Part three encompasses the events from the quelling of insurrection in Laṅkā to the reconciliation between Rāma and Sītā, brought about by a

piece of skilful diplomacy by Lord Śaṅkara.

The Rāma-story, as related in the Rāmakien, differs from Vālmīki's version on two counts. First, some altogether new episodes have been introduced in it which have nothing to paralled in the Rāmāyaṇa. Second, even the events which are identical in the two epics, differ in details. The episodes of Anomatan, Beñjakayi, Quarrel between Nīla and Hanumān, Maiyarab, Mallivaggabrahmā, Rāvaṇa's soul, Mahīpala Devāsura and the insurrection in Laṅkā are the new upākhyānas ~~embedded~~ in the Rāmakien. All these have been detailed in the first volume, in the critique on the Śrīrāmakīrti-mahākāvya, and do not, therefore, bear reproduction. Other divergences have also been duly highlighted therein. The most striking difference in the Thai version, however, is ~~found~~ in the deep indigenous colouring the main characters of the epic have been given ~~so~~ with the result ~~that~~ they are reduced to lesser, if not petty, persons. Rāma thus emerges as a suspicious and scheming husband, who has no qualms in resorting to the worst chicanery. The idealism of Sītā is gone. She is a caustic-tongued lady and does not hesitate in heapings insults on her husband. Hanumān is depicted as a dandy gallant, out to make love to any beautiful girl and procreate children on her.

The impact of the Rāmāyana on Thai art is first encountered in the Lopburi period (11th–13th cent. A.D.) The Rāma-story is profusely illustrated ~~depicted~~ in the shrines built by the Khmer rulers, who were devout Hindus. The best instance is provided by Prasad Panom Rung Temple. It has on its lintels and gables, both inside and outside the sanctuary or on stones that once formed the part of the structure, such scenes as the killing of Mārīca, the abduction of Sītā, the presentation of the severed head of Indrajit to Mandodarī, the chaining of Rāma and Lakṣmaṇa by the serpent-noose and the consequent wailings of the monkeys, the fight between Rāma and Rāvaṇa and the triumphant return of Rāma to Ayodhyā. In the Pimai Temple, ~~on the other hand, the epic story is reduced~~ ~~found in sculpture~~ ~~to mural paintings~~, though it was built for Mahayāna Buddhism in 1108 A.D. Scenes from the Rāma story are to be met with in sculptures. The depiction of Mallivaggabrahmā therein is the most remarkable piece.

As the rulers of the Thonburi and Bangkok periods were themselves scholars, well-versed in the Rāmakien, it was natural for their love for the epic story to Unfold ~~manifest~~ itself in the sculptures and the mural paintings. The best paintings of the period are found in the Temple of the Emeral Buddha. Its galleries are adorned with as many as 178

paintings which depict the Rāmāyaṇa story from the birth of Sītā to the final war of her two sons with two of Rama's younger brothers. Besides the murals, the stones sculpture of Hanumān and Suvarṇamatsyā are significant. They probably belong to the reign of Rāma III. The paintings on the walls and marble slabs of the Wat Nang Phya Vihara follow the sequence of the Rāmakien.

The imposing figure of the bow-wielding Rama in front of the National Museum, Bangkok bespeaks the love and reverence of the Thai people for the great hero. On one side of the Wooden screen preserved with the museum, is painted in gold and black lacquer, the scene of the Lankā-war when Indrajit transforms himself into Indra and rains down arrows on Rāma's forces; on the other is depicted Rāvaṇa's death.

Even now the Thais draw sustenance from the Rāmāyaṇa, the overwhelming spate of western glamour notwithstanding.

(iv)

BRĀHMAṆAS IN THAILAND

Fourth in the collection, the 'Brāhmaṇas in Thailand' gives an interesting account of the Brāhmaṇa community of Thailand and the diverse ceremonies and functions they are called upon ~~charged~~ to perform.

Primarily a Buddhist country now, the impact of Hinduism on Thailand has been no less pronounced. The devotion of the Thais to the host of Hindu gods, particularly Brahmā, Śiva and Viṣṇu is as heart-warming as it is surprising. Still more astonishing is the existence of the Brāhmaṇa community. Though the Brāhmaṇas of Thailand, like the majority of their countrymen, speak Thai and accept inter-caste marriage as a way of life, they are easily distinguished by their habits and peculiar attire. Fair in complexion, they are sprucely dressed in immaculate coat, dhoti and socks. Their canvas shoes are also white in colour. Like the south Indian Brāhmaṇas, they sport a prominent tuft of hair on their head. Interestingly every body born in the Brāhmaṇa - family is not known as Brāhmana. Only the persons duly initiated in Brahmanhood acquire that appellation. The authority to initiate vests in the Rājaguru, the Royal Priest or the Huana Phram (the chief Brāhmaṇa), in his absense. There are at the moment twenty seven Brahmaṇas in Thailand, though the number of those born in the Brāhmaṇa families runs into several thousands. Of the 27 accredited Brāhmaṇas fifteen are stationed in Bangkok while others are diffused in the provinces. The Rājaguru is appointed by the king out of the panel submitted to him by the Incharge of the royal Secretariat. Each

Brāhmana gets a stipend of fifty U.S. dollars per mensem It is so paltry an amount that they are perforce driven to undertake other chores as well to eke out their livlihood. ~~There is no Rājaguru in Thailand at present.~~ Though there is no agelimit for imitiation into Brāhmanahood, no Brāhmaṇa under twenty one is entitled to conduct a ceremony or otherwise take part in it. The Thai Brāhmaṇas have to perform a variety of functions and ceremonies. The following six occupy the pride of place.

The Annual Worship

The annual worship is of two kinds. One is known as Triyampavāya and the other Triparāya. The Triyampavāya is essentially the worship of Śiva, called Isuan (Īśvara) in Thai. It consists of many a component, the chief of them being invocation to the Lord, the installation of His idol on a swing with a mug in between the two pillars, offerings of food like fried rice to Him, the consecration of the idol and invoking Īśvara to sit on Hamsa to fly back to the heaven. The Brāhmaṇas are convinced that Lord Śankara comes down to the earth for ten days, every year. It is to accord him welcome that the Triyampavāya is observed from the seventh of Pauṣa to the fifth of Māgha The ceremony proper is preceded by Bhūśuddhi and observance of certain vows by the Brāhmaṇas. It is in this interlude that those desirous of becoming Brāhmaṇas are initiated into the fraternity. From Pauṣa Seven to Pūrṇimā,

Śiva, alongwith Umā and Gaṇeśa, is worshipped every day from seven in the evening. The service often extends to midnight and may occasionally spill over the wee hours of the morning. The ceremony seems to owe its origin to South India, the very term Triyampavāya is a Thai variant of the Tamil Tiruvemapavāya.

The Tripavāya ceremony, on the other hand, is connected with Viṣṇu. It is the belief of the Brāhmaṇas that after the departure of Lord Śiva, Nārāyaṇa comes to visit the earth. He must also be honoured with worship. The Tripavāya is performed on the sixth of Māgha. Earlier the Vedic hymns were also recited on the occasion by the Rājaguru. The mode of worship has now slightly changed. Nine monks worship the Buddha on the fifth of Māgha. It may well continue to the following day. As they conclude the worship, the Brāhmaṇas symbolically tonsure the heads of the youngesters with their own hands.

The Ploughing Rite

The ploughing rite is performed every year in the month of Vaiśākha. It is started by the Buddhist monks in front of the image of the Emeral Buddha, on a date determined by the Rājaguru. The nextday the Brāhmaṇas begin their ceremony from as early an hour as 3 A.M. After obeisance is paid to Gaurī, Dharaṇī (the earth) and Gaṅgā, different kinds of foodgrains are mixed and besprinkled with water. The

ceremony is meaningfully called *seka*, a typically Sanskrit name. the Brāhmaṇas carry the foodgrains to the sprawling lawns of Sanam Luang, near the temple of the Emerald Buddha. At the appointed hour reaches the king. He deputes his nominee to take active part in the ceremony. He begins the ceremony with the worship of the earth, plough and bulls. He moves ahead with a plough-share in his hand. He is preceded by the Brāhmaṇas. A few maids follow him, with auspicious objects in their hands. Thereafter he ploughs the lawn. The foodgrain that the bulls eat is taken to prognosticate the type of crop the country is likely to have. Their opting for wine is believed to herald famine.

Presenting an elephant to the king

If a white elephant is discovered in the kingdom, it has to be presented to the king because such an animal is deemed to be his property. However, the Brāhmaṇas give it a ceremonial worship before it is actually presented to the ~~king~~ monarch.

Royal ceremonies

The Brāhmaṇas are invariably invited to all types of royal ceremonies. They have the most important role to play in the coronation ceremony.

Change of Dress of the Buddha image in the Temple of the Emerald Buddha

The dress of the Emerald Buddha image is changed thrice a year in accordance with the change in seasons. The change is carried out by the king but it is the Brāhmaṇas who conduct the ceremony that precedes it.

Ceremonies connected with General Public

There are a number of public ceremonies that are also performed by the Brāhmaṇas. They officiate at the marriage ceremony wherein the Brāhmaṇa pours lustral wateron the hands of the bride and the bridegroom. He supposedly effects the Granthibandhana by tying a certain number of strings of their respective floral diadems. The Buddhist monks are no doubt present on the occasion, but their role does not go beyond reciting the scriptures Everything else is done by the Brāhmaṇas.

The Brāhmaṇas have their own temples where they conduct service, and perform other rituals. One of such temples is located in Bangkok. It was built some two hundred years ago, alongwith the city itself. It houses the images of Brahmā, Śiva, Gaṇeśa and Viṣṇu. Of such of its sculptures as have been shifted to the National Museum, the image of Hari-Hara is noteworthy. Till about forty years back the king himself used to carry the images of Śiva and Pārvatī from the royal palace to the temple and back with great fanfare. The other Brāhmaṇa temple is situated at Nakhon Sī Thammarat. It is older than the

Bangkok temple. It also has a swing in its vicinity. It is traditionally believed to have been constructed to mark the advent of the Brāhmaṇas from India to Thailand.

The Thai Brāhmaṇas are doubtless engaged in priestly chores, they are, however, utterly ignorant of Sanskrit and the scriptures. They claim to have with them the Vedas or some parts thereof, but whatever they possess, is in Thai language. Their language is an apology for Sanskrit. It is believed that the forefathers of the Thai Brāhmaṇas had sailed to the Thai shores, from Ramnagar in India, some two thousand years ago.

(V)

PANOM RUNG SHRINE OF THAILAND

The study sets forth in detail the history and architecture of the Panom Rung Shrine, situated in the District of Nangrong, in the Buriram Province of Thailand. The shrine derives its name from the hill of Panom Rung on which it stands. Its construction started in the 10th century but it underwent additions and alterations right up to the twelfth century A.D. Because of its vantage situation on the road to Prasad Bhuangtam from Angkorvat of the Khmer empire, it occupied a prestigious place in the architecture of the country. A massive building, it consists of several parts that contribute to its

structure and architecture.

The Main Building :

The Remains of two Prangs

The two Prangs (towers) were discovered in excavation some time back. They are situated at the north-eastern corner within the galleries. There must have been a third Prang also, opposite to the one facing the South. It should have faced the north. It seems to have been removed before the construction of the big Prang. These Prangs must have been built in the tenth century. The date is corroborated by the figures of two goddesses, with multilated head and hands. One of the goddesses is Brahmī, made of yellow sandstone.

Small Prang in the South Western Direction

This is a quadrangular structure with indented corners. While its outer part is made of sandstone, the inner part is that of laterite. The lintel on the front has on it depicted the figure of Kāla with its rectangular tongue protruding. The gable above the lintel resembles the gable in the Baphuan style, i.e. the garland-emitting Kāla is conspicuous by its absence here and the Nāgas are without decoration on the head.

Main Prang

It is a rectangular Prang with entrance in the east. It has porches in all the four directions. The gable on the eastern porch is adorned with a massive figure of Natarāja with imposing floral decoration around it. The gable behind the

aforesaid gable also has some figures engraved in it. The mutilated figure on the southern side might have represented Jaṭāyu's fight with Rāvaṇa. Towards the north on the lintel, also are depicted scenes from the Rāmāyaṇa. In the upper part is represented the abduction of Sītā, while below on the right is the killing of Mārīca. The scene depicted on the left is difficult to identify. Perhaps, it represents the dhanurbhaṅga. It is again Sītā's abduction that finds depiction above in the southern direction. In the gable on the backside porch are carved three figures one below the other. Of these, the depiction of the killing of Kaṁsa is remarkable. The article describes the sculpture of other parts of the Prang, in a similar vein.

The panels in the first room from backside and the room in the southern side depict five Ṛṣis, sitting in añjalibaddhamudrā. The figure of the Ṛṣi in the middle is comparatively bigger. He holds a rosary in his hand. He appears to represent Īśvara or Narendrāditya. The Prasad Panom Rung is decidely a Śaiva sanctuary because one of the inscriptions found there begins with the salutation to Īśvara. It has yielded many sculptures in the late Baphuan style, the most important of them being those of the quarter regents (dikpālas). The sculptures of six of the quarter-guardians have been recovered so far. They were probably placed on the pillars that stood in the directions they are supposed to

guard and the oblation was put on the blooming lotuses carved on the respective pillars. However, those pillars have not been retrieved so far. They were probably made of wood~~en~~ ~~pillars~~ and have perished under the vagaries of time and nature. Indra, Varuṇa, Agni, Kubera, Īśāna and Brahmā are the regents whose sculptures have been retrieved till date. They are seated on their respective mounts. The main Prang, the gallery around it and these statues might have been built in the middle of the 12th century A.D., the turning point from Baphuan to Angkorvat. The Nāga-bridge and the steps in front of the sanctuary also claim attention. Close to the main Prang are two vihāras. The Vihāra that faces south at the north-eastern corner is 450 metres wide and 880 metres long. The other Vihāra facing the west at the south-eastern corner is 9.5 metres wide and 7.6 metres long. The Vihāras might have been built in the reign of King Jayavarman VII, the last king of the Khmer empire in Bayon period (circa 1057-1107 A.D.).

(vi)

THE CITY OF LOPBURI

Being the last article in the monograph, 'The city of Lopburi' seeks to give an account of the history of the town of Lopburi in the north of Thailand, and underscores the historical

and cultural significance of some of the monuments found there. Quite of few of ~~the monuments~~ which are connected with Hinduism. The tradition has it that the town was gifted out by Rāma to his devoted ally, Hanumān as a reward for the series of services rendered by him. It is also associated with the name of Rāma's son, Lava. The available evidence confirms it ~~beyond doubt~~ that Lopburi had been under habitation since the New Stone Age. The archaeologists opine that ~~Lopburi~~ ie was a civilized town since the Dvārāvati period, about sixteen hundred years ago. With the growth of power of the Khmers, some four-hundred years thereafter, they built a number of important buildings that included the Hindu shrine, the Kāla shrine and the Prang Sam yod, besides many others. After their power declined, the town had to suffer neglect till the time of King Narai the Great who was so enamoured of it that he used to spend some eight-nine months in a year ~~at Lopburi~~. He built several temples and palaces there. Perhaps the original town was situated to the east of the present Railway line. When the new town was under construction, a brick stūpa was discovered in excavation from the site of the present Post office. Some figures and lion-faces were also found which are now housed in the National Museum.

The Khmers founded their capital at Yaśodharapura and soon expanded their dominions

to include Lopburi. A number of monuments of their times are found there. After the establishment of the Ayodhya dynasty King U Thong sent his son Ramesuan to rule over Lopburi, which by his time had become an important town. However, he had to yield the throne to his uncle. Prince Ramesuan returned to resume governorship of Lopburi. Altogether he ruled over it for thirty eight long years. After the Sukhothai empire was absorbed in the Ayodhya empire, Lopburi lost its importance. No prince of the Ayodhya dynasty is known to have ruled over it. King Narai had made Lopburi his second capital as he thought it ~~to be~~ safer than Ayodhya. After Narai's death, King Phetracha had his coronation there but he abandoned it subsequently. It suffered neglect from 1734 to 1754 A.D. Convinced of its importance as a safer capital like his predecessor King Narai, Rama IV had it restored and renovated. King Rama V converted the Royal Palace into Lopburi Government House. In 1940 the Thai Govt. set up the new town of Lopburi to the east of the old city. The old part ~~city of Lopburi~~ is full of a number of important ancient monuments. Some of them betray Indian influence and therefore merit notice.

Kāla Temple

Though from the name it appears to be a Śaiva temple, but actually it is dedicated to Visnu, Phra Narai in Thai. Its sanctum

Sanctorum has two images of Nārāyaṇa, the smaller, assigned to the 7th-9th century, being earlier. The other is carved in Lopburi style with a sandstone Buddha-like head of the Ayodhya period. The temple is a cynosure of the devotees.

Wat Indra

Built in the Ayodhya style, the Wat is a deserted structure now.

Wat Nakhon Kosa

It is situated close to the Kāla Temple, to the north of Lopburi. It might originally have been a Hindu shrine, built by the Khmers. A Prang of the 12th century A.D. still stands in front of it.

Prang Sam Yod

Built by the Khmers between 950-1250 A.D., the Prang Sam Yod, a shrine of three Prangs, is believed to be the symbol of Lopburi. The architecture of the Prangs squares with that of the Khmer Hindu temples elsewhere. The carvings on the outer side of the Prangs carry figures of the Hindu deities. The carving on the front side in the Southern direction depicts most probably Kārttikeya seated on a peacock. Above him, the indistinct figure seems to be that of Yama on his mount. Towards the east on this Prang is Indra seated an elephant with three heads. On the Middle, facing the north is the interesting figure of Kubera. To the West is Varuṇa on his vehicle,

the swan. Facing the east is the figure of Indra, on the three-headed elephant. In view of the directions they are depicted in, the figures evidently represent the quarter-regents. Kārttikeya seems to be there as the 'guardian deity of the whole shrine.'; Stylistically the Prangs belong to the reign of King Jayavarman VII. As Jayavarman was a Buddhist, the Prang Sam Yod was presumed to be a Buddhist shrine. Towards the main sanctuary is a Vihāra, built in the reign of King Narai (1656-1688 A.D.), which has a large image of the Buddha in Ayodhya style.

Hindu shrine

It is situated towards the north-east of the royal palace Not unlike the Sam Yod, it is built in the form of three Prangs. The middle Prang is bigger than the other two. They are lovely specimens of the Khmer architecture and may be dated to the 10th-11th century A.D. They were probably renovated during the regime of King Narai. There is a pedestal for the image of the deity in the middle Prang. In front of this monument lie the ~~the~~remains of another Hindu shrine. To its north is a brick-tank. The two are perhaps later additions.

Wat Phra Sri Ratana Mahathat

It is a large deserted Wat behind the Railway station, towards the South-west. It had probably three Prangs surrounded by the galleries. At present only the central Prang is preserved.

Restored several times, the wat has in its sprawling compound a number of Chedis and Prangs decorated with exquisite stucco designs.

Lak Puang

It is believed to be as old as the town itself. The arrow that Rāma shot to reward Hanumān with the place it would fall at, landed here. The monkey-chief wiped out the place with his tail. Viśvakarmān, the divine architect, built a city at the place, when completed, it was named by Rāma Lavapuri (Lopburi) after his second son Lava.

Narai Ratcha Niwet Palace

It is now the National Museum of Lopburi.

It is obvious from the above account that Lopburi commands considerable historical and cultural importance. Some of the Hindus from India might have shifted to the town, at a certain point of time.

SUPPLEMENT

Besides the monograph, which, as noticed earlier, is composed of six fairly detailed studies, the author has to his credit some other articles on the subject. All of them are happily available in print. Published in the Amṛtadhārā (Prof. R. N. Dandekar Felicitation Volume), 'Hindu Culture in Thailand' represents for all purposes a compendium of the monograph. 'The New Panom Rung

Sanskrit Inscription of Thailand'[2] purports to be the first critical edition of the inscription with English translation and a perceptive critical A ⊕ Appreciation. The inscription is engraved on a part of the pillar that once stood in the compound of the Hindu shrine on the Panom Rung hill, but was located 'very recently'. Divided into four parts (paṭalas), the inscription is an eulogy (stotra) of King Narendrāditya. Though written in a laboured style which, not unoften, betrays the author's inability to measure up with his thoughts, the inscription is not shorn of poetic flashes. In 'A Sanskrit Inscription from Thailand'[3] is edited the Suan Phak Kard Palace Inscription with English translation, Notes and a brief Appreciation. Inscribed to commemorate the setting up of the Śivaliṅga and the images of Śiva and Devī by the three brothers Samaravīravarman, Dharaṇīndraparākrama and Vīravarman in 429 Śaka Era (1066 A.D), the epigraph emerges as a fine piece of poetry, armed with the trappings that invest a writing with poetic charms. It pulsates with charming fancies, metaphors and similes ~~besides~~ as also paranomasia and alliteration. ~~that has resulted in winsome padalālitya~~. The editor has done a commendable job in presenting an extremely readable text by resolving the complexities that tarnished it earlier.

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[2] Mañjuṣā, Dr. S.R. Rao Felicitation Volume, Bangalore, 1985.

[3] Indica, Father Esteller Felicitation Volume, Heras Institute of Indian History and Culture, Bombay, 1979.

Though the article on "Thailand Kī Ayodhyā[4]", for all purposes, adds up to a travelogue, being a record of the author's visit to Ayutthya in Thailand, ~~but as~~ it incidentally describes some of its monuments of historical and artistic interest preceded by a brief history of the town. ~~it may well be rated as a tourist guide of sorts.~~

Ayutthya (Ayodhyā) has been the capital of Thailand for over four centuries. Thirty three rulers of five dynasties are known to have ruled over it. Because of the unending Thai-Burmese hostilities, it remained exposed to the onslaughts of the Burmese desperadoes. While one of the invasions in 1569 A.D., resulted in the destruction of an enormous part of Ayodhya, it was all but wiped out in 1767 A.D. It was the valour of Taskin the Great that retrieved it from the clutches of the Burmese, but he had been chary not to make it his capital. The seat of his power was located at Thornburi (Dhanapuri), across the river Chao Phya.

Ayodhyā has been a cynosure of the tourists because of its ruins and monuments. Its Vihāra, Phra Mangkol Bopitra houses the largest bronze image to be found in Thailand. The image is actually made of bricks but its exterior is covered with bronze plates. This massive image was shifted to the Vihāra from its original location in 1603 A.D. Measuring 12.45 metres in height and 9.55 metres in width, the image suffered

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4. Gaganāñcala, (I, 2, P. 39-44
ICCR, New Delhi,

vandalism, and was consequently restored, several times.

The Panan Cherdwal Vihāra is celebrated for its nineteen-metre high image of the Buddha. The Vihāra was built in 1324 A.D. by King Sinemphune in the memory of his Chinese beloved. Outside the town, towards the north, stands the Pagoda, ninety metres in height. The Burmese ruler Vyurednod built it in 1569 A.D in the Burmese style to commemorate the first victory of his country over Thailand. When Naresuan the Great liberated Ayodhya, he reconstructed it in the Thai style. The Thai government placed on it a massive ball of gold weighing 2500 grams to mark the Twenty Fifth hundred anniversary of Buddhism. The Wat Mar Prīmane was built in 1503 A.D. by King In, son and successor of Ramadhi~~xo~~bodi (Rāmādhipati), the tenth ruler of the Ayodhya period. The Vihāra houses a gold-plated bronze image of Lord Buddha. ~~The Buddha~~ was is depicted in the posture of subduing the satan. The Chedi of the brave warrior-woman, Suryothoi and the Elephant enclosure are the two other important sites of Ayodhya.

Contributed to the popular weekly Dharmayaga,[5] 'Thaideśa Meṅ Gurupūjā' (Guru-worship in Thailand) is a pointer to the depth to which the impact of Hinduism ~~culture~~ on Thai culture and beliefs has percolated. It seeks to present a lucid account of the Festival of Guru-worship,

arranged with utmost devotion and solemnity, in the Silpakorn University of Bangkok.

Guru (the teacher) has been accorded a sublime status in the Hindu tradition since time immemorial. He was deified to the point that he came to be identified with God:

गुरुर्ब्रह्मा गुरुर्विष्णुर्गुरुर्देवो महेश्वरः ।
गुरुः साक्षात परं ब्रह्म तस्मै श्रीगुरवे नमः ॥

It was to underscore his contribution in shaping the life and character of the student that a regular function was held to revere the Guru, which continues till date in the form of Guru-pūrṇima (Vyāsa-pūjā). On this day, the students worship the Guru with serene fervour and offer him presents in accordance with their capacity and status. It is indeed heart-warming to find that the tradition has travelled to ~~far off~~ Thailand, as well. The ceremony is observed there with added vigour and gaiety.

The author has given a graphic account of the Guru-pūjā function, as it was observed in the Silpakorn University~~, was also present on the occasion~~. The function started with the recitation from the Pali text by the Buddhist monks. They blessed the students and accepted alms from them.

The students, both boys and girls, and the teachers sat separately on two sides of the assembly-hall. Three aged and learned teachers

occupied the front-seats. One of them had been the teacher of the father of the present King. First of all the students sang the Gurustuti (eulogy of the teacher) in faultless Sanskrit, in an extremely sweet voice. As it concluded, each student paid obeisance at the feet of each of the teachers and presented him, as a token of his regards, flowers, aloe-sticks and a basket with candles. The first of the three teachers blessed him and put three triangular marks on his forehead which represented the Hindu trinity. The second teacher tied a white thread round his wrist, which seems to be the indigenous version of the Indian Rakṣā-bandhana. With the third presenting him one boiled egg[5], ended the function.

The monograph and the related articles, detailed above, bespeaks the author's deep insight in Thai language, history and culture. He strained hard to be abreast of the Thai milieu, customs and beliefs that enabled him to explore the avenues which bear ~~deep~~ imprint of Indian culture. One is simply thrilled to find his culture, enrobed in the attractive alien garb. Dr Shastri [illegible] has saught to bring home, through these studies, what our predecessors had exported to the ~~Puranic~~ Śyāmadeśa.

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[5] The significance of the boiled egg in the ceremony is not clear.

CHAPTER FOUR

KĀLIDĀSAN STUDIES

(i) KĀLIDĀSA IN MODERN SANSKRIT LITERATURE

(ii) NEW EXPERIMENTS IN KĀLIDĀSA

KĀLIDĀSA IN MODERN SANSKRIT LITERATURE

Kālidāsa the master poet has claimed a sizable quantum of Dr. Satyavrat Śāstri's researches. Besides the series of articles published over the years, he has to his credit two independent volumes, which are devoted to the study of a host of modern writings on ~~Kālidāsa~~ the great poet. The "Kālidāsa in Modern Sanskrit Literature"[1], being the first of the two volumes, ~~means to undertake~~ is an in-depth appraisal of fourteen of such works by contemporary authors; It ~~which~~ has led to the emergence of an integrated portrayal of Kālidāsa, the man As one of the most gifted poets of the world, Kālidāsa has been the epicentre of a vast mass of critical disquisitions in a plethora of languages, both Indian and foreign. It is simply impossible to subject it to a sustained evaluation within the narrow limits of a solitary volume In view of the uneven worth of the treatises, it is not desirable either. It is precisely for the some reason that the mass of literature written in Sanskrit on the master, also does not merit equal attention The works kicked up for study in the volume are notable as each of them has a definite bearing on Kālidāsa and thereby serves to reveal some aspect or other of the poet's personality these writings

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[1] Eastern Book Linkers, Delhi, 1991.

in fact amount to a homage to the Kavikulaguru, tendered by the contemporary writers with reverence and devotion.

It is nothing short of a paradox that the poet who is studiously silent about himself is the most well-known and respected poet of the country. Kālidāsa's immense popularity and matchless poetic talents have combined to weave round him a web of endless legends and anecdotes which not unoften threaten to blur his true entity. The anecdotes pertain to his childhood, mental quotient, marriage, post-marital saga, literary attainments and his other births as well. That Kālidāsa was a born fool, that he was tricked into marrying Princess Vidyottamā by the Panditas smarting under insult at their defeat at the hands of the princess, who booted the stupid out on discovery of the reality, that he became a gifted poet through the grace of Goddess Kālī, that he was confronted with the curt question asti अस्ति kaścit vāgviśeṣaḥ कश्चित् वाग्विशेषः by the princess as he returned to her on acquiring poetic genius, that taking cue from the pithy sentence ~~that~~ the new prodigy spun out three outstanding poems, the Meghadūta, the Kumārasambhava and the Raghuvaṁśa which open with the word asti, kaścit and vāg respectively — these legends have been taken up by a host of contemporary authors to form the wrap and woof of a

sizable number of their writings. The Vidyottamā episode forms the basis of eight of the fourteen works evaluated in the present volume. In order to impart a tinge of originality to the traditional account, the authors have been quick to introduce innovations in the respective themes. It has been sought to be achieved by inducting new characters or effecting slight change in the names of the known dramatis *persona* or otherwise trimming and modifying some of the events and incidents dramatised therein.

A collective view of the works studied in the volume reveals that perhaps to underline his stupidity, Kālidāsa himself has been assigned the curious name of Kaliyā, Kariyā and Kūrmanātha in three works. The princess is also addressed as Kamalā, Vidyāvatī and ~~and~~ Priyaṅgumañjarī besides her real name Vidyottamā. While most of the writings combine to depict Kālidāsa as a born fool and seek to uphold the supposed fact by making him cut the branch of the tree on which he was precariously perched, the *Kavikulakokilam* is conspicuous by the absence of the so-called proof of his folly. In contrast to the traditional version that has been respected in the majority of works, Kālidāsa's marriage with the princess is brought about in *Kālidāsaḥ* by her teacher whom she had the cheek to slight and not the

Panditas thirsting for avenge on her. The way the fool is tuitored to conduct himself in the śāstrārtha also differs in different works. The gestures employed by Kālidāsa in the so-called disquisition as also their interpretation are described differently in the works under study. The two-fold nature of God, supposedly indicated by the raising of two fingers is construed variously by ~~our~~ in modern authors. While some of them tend to make Him sākāra and nirākāra, others interpret Him as the Supreme soul and the individual soul. There are others who are inclined to view the gesture as an indication of Prakṛti and Puruṣa. The two works, the Asti Kaścidvāgviśeṣaḥ and the Vidyottamākālidāsīyam stand apart in-as-much as the former makes no mention of the śāstrārtha, while the latter depicts it twice. After his stupidity is bared, Kālidāsa's true identity is sought to be concealed in a variety of ways. The princess is sought to be projected as a haughty, nay ill-mannered girl. While in the Kālidāsaḥ she has no qualms in ridiculing her own teacher, in the Vidyottamākālidāsīyam she is repugnantly rude to the vanquished Panditas. There is no unanimity in timing the utterance of the famed sentence asti kaścid vāgviśeṣaḥ ~~अस्ति कश्चिद्वाग्विशेषः~~ by the princess to her husband, in different works. In the 'Asti kaścidvāgarthīyam' the

sentence is shot at Kālidāsa before he is shunted out from the house. It runs counter to the traditional account. The episode of Kālidāsa's acquiring poetic genius through the grace of Kālī is detailed in many a work. It differs only in details. The most glaring divergence is found in the Śrīkālidāsacaritasaṃgrah. According to its version, the rustic speech of Kālidāsa stirs the laughter of the goddess to the extent that the betle-nut-juice in her mouth escapes into that of Kālidāsa, turning the dunce into an extraordinary poet. The Asti kaścidvāgarthiyam and Vidyottamākālidāsiyam are two such works as are shorn of this important episode. The three works that Kālidāsa composed on acquiring learning through the grace of the goddess, he is made by some writers to turn over to the princess as a testimony to the fact it was she who was depicted in the garb of their heroines.

Some of the modern writers have related the various legends that surround Kālidāsa as an extension of the Vidyottamā episode. Of the eight works that are based on the latter, Vikramāditya figures in four. The emperor is credited to have been instrumental in bringing about ~~the~~ the union of the separated couple. In a majority of the works the princess has no hesitation in accepting Kālidāsa when he

returns to her after acquiring knowledge and poetic talents. In the Vidyottamākālidāsiyam Vikramāditya acts as a judge to decide Kālidasa's application for divorce from his wife. In the Kālidasagauravam the Vidyottamā episode and Kālidāsa's relationship with the king are related as a part of the episode of Kāli's propitiation by the fool. The author of the Kālidāsiyam has picked up Kālidāsa's relationship with Vikramāditya as the major story, discarding all other legends associated with him in the tradition.

The old legend that Kālidāsa led an embassy to the court of the ruler of Kuntāla appears in its new incarnation in the Kālidāsacaritam wherein he is credited to have visited as an ~~envy~~ envoy of the king of Vidarbha as well. While the earlier version seems to have been prompted by the anxiety of its authors to highlight Kālidāsa's skill in diplomacy, the embassy to Vidarbha owes itself to the cunning of one Panḍitarāja, who in his jealousy for Kālidāsa wanted him to be disowned by the royal court. Kālidāsa's association with Bhoja, on the other hand, forms the basis of the Kavikālidāsiyam which also refers to his stay in the house of a harlot, Vilāsavati.

The Kālidāsiyam Antimam Aitihyam, which spans three lives of the poet,

represents a queer amalgam of different legends connected with him.

Of the works studied in the volume the Kālidāsakāvyasambhavam is the solitary work that does not follow any legend or episode connected with Kālidāsa. It is based on Mallinātha's interpretation of the cause of the yakṣa's dereliction of duty. It was a novel idea to dramatize the incident and to trace the Meghadūtam ~~therefrom~~ to it.

Divided into two parts, the Śrīkālidāsa-caritasaṅgrahaḥ is an unconventional work on Kālidāsa. While the first part, which is in verse and smaller than the second, bases itself on the Vidyottamā-episode, the subsequent part is couched in the form of conversation between two or three characters and seeks to examine many points of criticism against Kālidāsa and the theories held about him.

WORKS STUDIED IN THE VOLUME

1. KĀLIDĀSACARITAM

Among the works evaluated in the volume to highlight ~~obtain~~ the various contours of Kālidāsa's profile, S. B. Velankar's Kālidāsacaritam, a play in five acts, occupies the first rung. From its title it appears to be based on genuine history. However, a closer look

~~at the play~~ reveals that it has been evolved out of the two well-known legends connected with ~~Kālidāsa~~ the great poet and is, so overlaid with a mass of data that the theme may well be termed as imaginary, utpādya. Kālidāsa, as portrayed by the author, seems to have been a helpless victim of the court intrigue. Bundled out to Vidarbha as an envoy by the king, as a result of a despicable ~~nauesating~~ conspiracy excuted by the Panditarāja with the blessings of the chief queen, Kālidāsa lands himself in the prison. While Sarasvatī, an intimate friend of Kālidāsa's wife Akkā succeeds in securing his release Panditarāja at home makes a mean ~~despicable~~ bid to steal his ~~immortal~~ writings. Kālidāsa's successful embassy to Kuntala thereafter is rewarded with his elevation as the chief of the nine celebrities at the court of Vikramāditya, which he, however, renounced subsequently. His resignation from the additional post in the External Affairs Ministry, leaves Kālidāsa free, to carry on with ~~prosecute~~ his poetic pursuits, unfettered and undaunted.

The twin legends of Kālidāsa's being the chief of the nine jewels at the court of Vikramāditya and his leading an embassy provide too slender a base to sustain a full-fledged play. The playwright has, therefore, added to it much that is his own ~~creation~~.

and has no sanction of the tradition. The whole episode of Panditarāja's jealousy, for Kālidāsa which culminates in the latter's despatch as an ambassador to Vidarbha and his incarceration there is the major innovation ~~of the author~~. The chief queen Vasudhā and ~~his~~ her protege Panditarāja are also his creations. The introduction of the Vedic Panditas Gopāla and Govindabhatta who act as tools to serve the nefarious designs of Panditarāja and their marriage with the two palace-maids is another addition to the traditional theme. So is the introduction of Sarasvatī described as a childhood friend of Kālidāsa's wife Alakā, who arranges for the escape of Kālidāsa from the prison. Thus all the characters in the play except Kālidāsa and Vikramāditya owe themselves to the innovati~~on~~ve flair of the author.

The originality of the playwright is also noticeable in Kālidāsa's relinquishing the headship of the nine court-jewels and his post in the administeration, the first of his own volition, the other at the behest of the king to ~~of~~ placate the envious Army-chief. It leaves the poet free of all inhibitions to pursue his poetic activities ~~unhindered~~. The playwright ~~dramatist~~ has kept in view the sequence of Kālidasa's works. It begins with the completion of the *Ṛtusaṁhāra* and ends with the starting of the immortal *Raghuvaṁśa*.

The author seems to have been prompted into writing this play by his anxiety to prove that Kālidāsa was as great a diplomat as gifted he was as a poet. It was through his diplomatic skill that friendly ties were restored between the kingdoms of Vidarbha and Kuntala. The author has depicted contemporary political activities with deftness, though, in obedience to the theory he has shunned the description of war and murder. Kālidāsa's commitment to his patron and country has also been highlighted with zeal. While he expresses his loyalty to the king in so many words (~~नृप~~ [illegible] mahīpatim,
नृप: स्वप्रभुम विक्रमादित्यम महीपतिम् - P. 9) his commitment to the land is obvious from the way he chooses to ignore his wife in preference to the interest of the country. Neither the slights heaped by the Vidarbha-ruler nor the honours showered by his own king could deflect him from his loyalty to the country. In the midst of the tough and tumble of Politics and diplomacy, he is fully alive to the tender emotions of the heart. It is a tribute to his equipoise and fondness for his wife that he sends her a message through cloud from the prison-cell which results in the emergence of the famed Meghadūta.

Not unlike the Marathi play Sangitasaubhadram, that the author translated into Sanskrit, the Kālidāsacaritam dispensed with

the use of Prakrits which he justifies on the ground that it would impart the play more interest and novelty. Since the play has Kālidāsa as the central character, it echoes quite a few of the expression and ideas from ~~the~~ his writings ~~of the master~~. It is also noted for a fair sprinkling of subhāṣitas that reflect noble ideas though some of them are strikingly modern. By and large the play is couched in lucid, fluent and idiomatic style which is heightened in its charm by the alliterative language. The comic elements afford due diversion. The language is generally free from serious irregularities. The author's knowledge of the fundamentals of the various śāstras is amply reflected in ~~the play~~ his work. ~~The Kālidāsa-caritam~~ which abounds in songs ~~which~~ that combine to lend it flow and beauty much in the manner of the Sangītasaubhadram. As many as thirty two songs have been inducted ~~in the play~~ it. The songs are set to different rāgas and tālas. The division of the Acts into scenes facilitates the production of the play. Besides the well-known metres, some unfamiliar metres like Vidyangamāla have ~~also~~ been employed ~~in the play~~ which attest to the author's thorough grounding in the science of prosody.

The play is a worthy contribution to

the contemporary Sanskrit literature.

2. KĀLIDĀSAḤ

A one-Act play in seven scenes, the Kālidāsaḥ by Vaneśvara Pathak of Ranchi emerges as an important contribution to the contemporary Sanskrit dramatic literature ~~in Sanskrit~~. It is apparently based on the trite episode of Kālidāsa's marriage with the princess, called Priyangumañjarī in the play. But with measured changes and innovations intelligently introduced ~~by the author~~ it has come to vibrate with winsome charm and the stale legend pulsates with freshness to the extent that it gives the impression of being an original theme. The first change is ~~witnessed~~ in the name of both Kālidasa and the princess. While in consonance with his stupidity Kālidāsa is dubbed as Kāliya, ~~the new name~~ in name, Priyangumañjarī assigned to the princess militates against her traditional name Vidyottamā. The other conspicuous innovation pertains to the Panditas who in tradition tricked the princess into marrying the fool that Kālidāsa then was. Here it is her teacher Vararuci who deceitfully brings about her marriage with the illiterate man who had established his foolish credentials by insisting on cutting the branch on which he was perched. The presiding at the disquistion by Vararuci also owes itself to

the imagination of the playwright. The Āśrama-scene is another imaginative innovation ~~effected by the author.~~ In the play, Kālidāsa acquires learning and poetic talents not only by the grace of Goddess Kālī but by his single-minded devotion to ~~the~~ literary pursuits under the able guidance of the Ācārya as well. The author displays considerable skill in weaving ~~it~~ in the theme the episode of Nicula and Dinganāga. It is Nicula who picks up Kālidāsa from ~~the~~ a street ~~of~~ in Ujjayinī after he was repudiated by the learned princess and makes him over to the benign care and supervision of the Ācārya, and thereby paves the way of his phenomenal elevation. Dingnāga's antagonism to Kālidāsa is also broadly hinted. The decision of the king Vikramāditya to elevate Kālidāsa as his chief poet (jewel) after witnessing the performance of his Abhijñānaśākuntalam, and his repairing to the Āśrama to placate the estranged poet on behalf of his daughter also add up [illegible] ~~to as remarkable~~ innovations ~~in the play~~ [illegible] ~~The author's penchant for innovation asserts itself in his making~~ [illegible] the penitent princess touch the poet's feet to beg his pardon for her absurd behaviour ~~towards~~ to him. It is here that the princess poses to him the well-known question – asti kaścid vāg viśeṣaḥ, at which he turns over to her, one by one,

the three works that he had already composed. In the traditional account the three works are composed ~~following~~ subsequent to the query

Besides the imaginative innovations that go far to dispel the monotony inherent in the traditional episodes, the play is delightfully adorned with quite a few crisp and interesting dialogues. But for the three verses the play is couched throughout in prose. The conversation between Vararuci and the fool emerges perhaps as the most impressive and purposeful dialogues in the play. The post-marital conversation between the princess and the fool is marked by pleasing naturalness. The two serve to project in bold relief the stupidity of the illiterate Kāliya. The play is nowhere loaded with ponderous style or intricate expression. It is lucidity that breathes through its length and breadth. The seventh scene which is addressed to extolling the poetic excellences of Kālidasa, however, impedes the flow by its long-winded oration. While the language of the play by and large conforms to Grammar, it is heavily influenced by the Hindi diction. Some of the words and expressions owe themselves to it.

Despite its slimness, the Kālidāsah is an absorbingly interesting play.

3. KĀLIDĀSAPĀṆIKARAṆAM

The Kālidāsapāṇikaraṇam by Pt. Sabhānātha Paṭhak ~~of Arrah~~ is a tiny play in three scenes. Apiece with other plays of its class it purports to dramatise the traditional episode of Kālidāsa's marriage with the learned princess. The well-known episode of how the princess was deceitfully tricked into marrying the fool and how he became a talented poet by divine grace and wrote immortal works, is narrated in the here play without any changes or innovations. The smugness of the author in admitting the tradition as such, has converted the play into an insipid exercise.

With nothing notable about it, the Kālidāsapāṇikaraṇam has degenerated into an extremely banal writing. While the theme is well-known, its execution leaves much to be desired. Its language, faulty and halting, frequently offends grammar. अभिनय: अभिनेतव्य:, अज्ञापितोऽस्मि परिषदा - such like expressions raise frowns. The compound युवाविद्योतमयो: is childish to the extreme. The use of ~~the~~ word rava for the voice of Kālidasa ~~runs~~ not counter ~~to~~ good taste. The use of smmāna in the neuter gender in the first verse itself, ~~speaks~~ raises volumes of grammar ~~the~~ author's regard for ~~grammar~~. The expression is heavily influenced, rather overwhelmed, by the Hindi expression. In a nutshell the Kālidāsapāṇikaraṇam is a

commonplace play which does not have much to command itself.

4. KALIDASAGAURAVAM

The Kālidāsagauravam by Jivanatha Jha ~~of Darbhanga~~ is a worthy addition to the contemporary literature on Kālidāsa. It is mainly based on an imaginary account of Kālidāsa's life. The only traditional incidents admitted ~~in the play~~ here pertain to Kālidāsa's going to the temple of goddess Kālī, her appearance before him and granting him the boon to become a scholar and a great poet, and his being the court-poet of King Vikramāditya. All else that goes to impart it the respectable girth of four scenes owes itself to the fertility of the author's imagination. Though Kālidāsa is not expressly stated to have been one of the jewels at the royal court, the mention of Dhanvantari and Amarasimha unerringly suggests it. Because of his attatchment to his home-province, the author does not hesitate to make Kālidāsa a student of an institute of higher learning there. What however, leads him to transplant him in a 'school in a Saurashtra village after he has been blessed by Kālī, passes comprehension. ~~The author has clearly gone amiss here.~~ Kālidāsa is depicted in the play as a rowdy, not a fool as he is believed to have been in the tradition.

Curiously enough, the Vidyottamā-episode has been elbowed out. However, the grace of Kālī finds mention in the play, though it is but an emanation of the said episode. There was no point in Kālidāsa's seeking the divine grace unless he was insulted by the princess for his stupidity. The writing of his name by Kālidāsa on the face of the image of the goddess, offered as a justification for her granting him the desired boon, leaves ~~its~~ one cold.

The play has more of dramatic elements up to the third scene. The fourth scene appears to be its weakest ~~limb~~ link. It is infested with long passages and seeks to unnecessarily blow the details out of proportion. The playwright has succumbed here to the temptation of displaying his skill and comptence in writing high-flown prose. Despite his commendable command on the Sanskrit speech, the author has inexplicably permitted himself certain grammatical aberrations like अमन्मि, बुद्धिरपि आरभमाणोऽस्ति, विद्योऽत्र सत्यम प्रथमं स्थानमादधाति ~~are some of the expressions that are patently indefensible~~. Besides suffering the impact of Hindi idiom the expression in the play is occasionally tarnished by bad sanskrit. चरणान्, स्मरामि, महाकवि पदप्रदानेन च दातुम् ~~smack of vulgar~~ language ~~sanskrit~~, and should have been better shunned.

Notwithstanding the lapses, the

Kālidāsagauravam is characterised by freshness in theme and its execution.

5. MAHĀKAVIKĀLIDĀSAM

Written way back in 1961 for the Kālidāsa festival, the Mahākavikālidāsam by Śrīvijaya Nyāyatīrtha, besides being a full-fledged play in five acts, is undoubtedly one of the most enjoyable and worthy works on Kālidāsa, attempted by ~~the~~ any contemporary Sanskritists. Notwithstanding its adherence to the traditional legend of Kālidāsa's marriage with the princess and his subsequent ~~rebuttal~~ rejection by her followed by his miraculous achievement in becoming a great poet through divine grace, the theme has been handled with such adroitness that it comes to acquire a ring of originality. The interest of the play is further heightened by the fair sprinkling of ~~the~~ humour, ~~for~~ in which the author has an admirable expertise.

The changes and innovations that the author has carried out so imaginatively in ~~it~~ have been instrumental in imparting vibrance to the timeworn theme. The major innovations pertain to the short meeting between Kālidāsa and Vidyavati [illegible] on the bank of Narmadā and the episode of the demoness, which together give an interesting turn to the story. The princess is made out to be the daughter of the unnamed ruler of

Daśapura. The names of the three princes defeated in śāstrārtha also have nothing in the tradition ~~to back them up~~. Kālidāsa's impatience in sending a message to his anguished beloved through a cloud on hearing the notes of a song without so much as verifying its provenance, is apiece with the author's anxiety to induct in the play all that is somehow connected with the poet even if there is no dramatic justification for it. That also accounts for the appearance of Mālinī Kālidāsa's gardener friend, in the garb of a demoness which serves to stir everybody at the court to search for posthaste Kālidāsa, who alone could complete the samasyā, posed by her. While making Kālidāsa a palanquin-bearer of King Vikramāditya is in bad taste, the episode of the Karnātaka-queen incorporated ~~in the play~~, serves to remind Kālidasa of his wife, who was equally learned and thereby intensifies his mental agony. The playwright seems to pay homage to the scholarship of the queen by inducting in the play a verse, attributed to her in the anthologies.

Tadillatā, Sudāsa, Balāhaka, the Vanacarī, beside the Vidūsaka, are a motley of new characters introduced in the play. While it was natural for the Vidūsaka to provide delightful humour, Sudāsa and Tadillata

also contribute their mite to enrich the humour by comparing the princess with a bitch and her face with water.

The language of the play is normally correct and idiomatic. It has rather a classical ~~flavour~~ ring about it. However, the author has occasionally gone amiss in the use of tenses and pronouns. While the prose is distinguished by short and easy sentences, the verse is dominated by long compounds and surfeit of alliteration. In order to lend grace to the language, the author has bodily lifted some of the excerpts from Kālidāsa's works and adopted some of his ideas in his own praseology. The Mahākavikālidāsam is distinguished by quite a few songs that add peculiar charm to the play by their rhyme and alliterative phraseology. The stotra in praise of the goddess Kālikā seems to have been written with deep reverence and emotional warmth. It may well rate as one of the best stotras in the contemporary literature.

Kālidāsa emerges as a lovely figure in the play. Notwithstanding his dullness, he is projected as a tender-hearted person, sensitive to what transpires around him. He is convinced that a wife should be devoted to her husband, howsoever unworthy he may be. Though maltreated by the princess, he

bears no grudge or ill-will for her. He impresses the reader as a loving husband, a true friend and an affectionate companion.

The play seems to have been composed in adherence to the dramaturgical precepts. It has all the three types of plots records all the forms of actings and follows some ~~the five types of~~ Sandhis.

~~The Mahākavikālidāsam is indeed a notable play.~~

6. KAVIKĀLIDĀSAM

The Kavikālidāsam by B.K. Bhattacārya, the reputed writer-officer of the Indian Administerative Service, was, on his own statement, actuated by his keenness to prominently highlight the poetic excellences of Kālidāsa, ~~the greatest poet the country has known so far~~. He has no faith in the plethora of myths and anecdotes surrounding the master-poet, which even some of the enlightened authors tend to accept as ~~sobre~~ history. The playwright is unable to persuade himself to believe that the poet who was thoroughly versed in a host of disciplines and ranks as one of the most gifted poets of the world, was originally a fool and turned genius overnight by divine grace. The play is based on an entirely imaginary theme though it does not overstep the bounds of probability. To the

poet it is backed by history

The Kavikālidāsam resembles an edifice raised on a slender base ~~bastion~~. As remarked earlier, the legends connected with Kālidāsa have not met the playwrights approbation. The only legend admitted in the work play is the one that associates Kālidāsa with King Vikramāditya, as the chief among his nine jewels. Besides it, the entire play owes itself to the author's imagination. The love-affair of Kālidāsa with princess Mañjūbhāṣinī is ~~not backed~~ against the ~~by~~ tradition. The characters like Vidūṣaka, Kastūrikā, Puṣpitāgrā are all imaginary. The incidents like Kālidāsa's sudden meeting with Vararuci and their subsequent attending upon King Vikramāditya, the refusal of Mañjūbhāṣinī to attend the svayaṁvara because of her deep love for Kālidāsa, Kālidāsa stay in a disguished form with Puṣpitāgrā, the gardener, have also emanated from the fertile imagination of the author. It is imagination again that has led the playwright to identify the Yakṣa and Raghu with Kālidāsa and Vikramāditya respectively. Because of the author's belief that Yakṣa was no different from the poet himself he described at considerable length the pangs supposedly suffered by him (Kālidāsa) in separation from his beloved.

In is ingenious to see the reflection of Vikramāditya's digvijaya in Raghu's campaign and to strive to trace the names of the king, his son and grandson in Kālidāsa's works. The whole ~~drama~~ play is intended to drive home the poetic virtues of Kālidāsa. Weak in plot, the play is infested with a host of verses and smacks of being an artificial exercise. As the play concerns itself with Kālidāsa, it was natural that all of his works find mention in it, but the way they have been referred to is hardly dramatic. And to include the apocryphal works ~~in the play~~ and make Kālidāsa denounce them as such is ridiculous.

The language of the play can hardly claim to conform to grammar. ~~It is full of howlers that tend to take off its sheen to a considerable extent.~~ विप्रयूनाहि, रवेरर्चिषं प्रार्थये, आदेशो मे शिरसि चार्यम्, उपालम्भसे, चिंतं नितरां प्रीत्वा, समूलघातं हन्यिष्यते भवन्ति निलयानि मालवसैन्या विक्रमचालित: are some of the indefensible forms which ~~garnish~~ disfigure the ~~language~~ work.

~~The~~ Its only noteworthy feature ~~of the play~~ is its songs that are marked by pleasing flow and crispness ~~They bear~~ and are a ~~bear~~ testimony ~~to~~ the author's originality. ~~The author has experimented~~ which are evidenced ~~with~~ a large number of ~~in composing with~~ metres, ~~he has~~ ~~invented and used~~ as many as fifty seven, ~~metres and is~~ of which he justly is proud ~~of it~~.

The play is thoroughly imbued with the

spirit of Kālidāsa. It is padded with a number of expressions, borrowed verbatim or in a disguised form, from the works of Kālidāsa.

The Kavikālidāsam work quite [illegible] does not have much ~~except its~~ because is unconventional theme, ~~to commend itself~~.

7. KAVIKULAKOKILAM

The Kavikulakokilam is another important play based on the traditional narrative of Kālidāsa's marriage with the princess. Its author ~~Dr.~~ Dr Roma Chaudhury is a well-known playwright of the contemporary era, and has a corpus of as many as thirty plays to her credit.

While adhering to the outlines of the traditional episode, Dr Chaudhury, not unlike the other contemporary authors, has introduced such of the innovations as were necessary to evolve a coherent and impressive play about ~~of~~ it. Besides the main story, she has brought in King Vikramāditya and his nine jewels. The play thus unwittingly comes to have two narratives. Unhappily, there is no conscious connection between the two. It is one narrative up to the ninth scene, in the tenth it is suddenly another. Vikramāditya seems to have been inducted in the play for conferring upon Kālidasa the grandiloquent title of Kavisārvabhauma as if the epithet Kavikula-kokilam bestowed upon him by the goddess

of learning, were not enough to square with his poetic genius, though the play owes its title to it

Of the many changes made in the time-worn legend, the first pertains to the names of certain characters. Thus the princess has been assigned the name of Vidyāvati Kamalā in preference to the better-known Vidyottamā One Mānikyeśvara simha, the ruler of the Gauda country, has been made her father. The fanciful names given to some of the rejected suitors in the svayamvara are intended to accord with their supposed qualities or characteristics The most conspicuous innovation concerns the name of the goddess, through whose grace the ignoramus Kālidāsa is known in the tradition to have turned a poetic genius, over-night. In the author's version Kālidāsa acquired learning and poetic excellences through the grace of Sarasvatī. Indeed the Goddess of learning is best suited to confer knowledge.

The bearing of Kālidāsa as described in the play does not accord with his traditional description as an illiterate wood-cutter. His full-length conversation with Goddess Sarasvatī, another happy innovation of the playwright, sufficiently serves to reflect his intelligence The author~~ess~~ is at pains to maintain the traditional image

of Kālidāsa as a born fool, but does not meet with much success. Her Kālidāsa at times speaks in the language of high philosophy. He is projected as a great lover of nature, sensitive and refined. The remorse that overtakes him for deceiving the princess is hardly compatible with his supposed foolishness. The Kavikulakokilam is ~~one~~ a piece of ~~the~~ with those plays in which the well-known sentence asti kaścid vāgviśeṣaḥ is assigned to Kālidāsa.

The originality of the playwright manifests itself in the subsidiary episodes that she introduces in the play. These include Kālidāsa's playing truant from the school which culminates in his rustication, his stealing flowers and fruits from the gardens of two gentlemen, the tiff among the suitors in the svayamvara-assembly, Kālidāsa's meeting with a wood-seller and the latter's gifting him an axe and Vidyāvatī's asking Kālidāsa to compose four Kāvyas. In the second part the heated discussion among the nine jewels about their respective superiority and Kālidāsa's nomination by the king as the judge ~~to~~ for deciding the issue, deserve attention.

The language of the play is generally correct, with few aberrations. The style is marked by flow and lucidity, though, not

unoften, it tends to be highly emotional. ~~That accounts for what looks like childish expression.~~ While the play has instances of all the three types of acting, the Prastāvanā does not adhere to the norm. Nor are all the Sandhis traceable in it.

The ultimate aim of the playwright seems to be to highlight ~~as to how~~ as to how Kālidāsa ~~is~~ achieved great stature as a poet despite his humble moorings. The objective is well achieved in ~~this~~ an ~~interesting~~ play.

8. KĀLIDĀSA KĀVYASAṀBHAVAM

Of all the works studied in the volume, Mathurādatta Pāndeya's Kālidāsakāvyasaṁbhavam, a tiny ~~play~~ ~~work~~ ~~in~~ which has three scenes, ~~is~~ which can be marked by real freshness. ~~It~~ The play does not concern itself with any of the tràditional episodes, connected with Kālidāsa. Rather, it seeks to trace the origin (saṁbhava) of Kālidāsa's poem, which in the present case is doubtless the immortal Meghadūta, on the basis of Mallinātha's well-known interpretation of the dereliction of duty by the Yakṣa, the eternal symbol of a passionate lover. Notwithstanding the substratum provided by Mallinātha, the playwright has brought about important changes in the theme. Kubera, who is given the name of Kubera Śarmā in the play, is made out to be a maternal uncle of Kālidasa. The Megha (cloud) of the Meghadūta

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has been assigned the honorific name of Megharāja. He is a son to Kubera Śarmā.

To dramatize the small incident as described by Mallinātha and to trace the Meghadūta therefrom is indeed a novel experiment. There is no divine or semi-divine character ~~in the play~~. There is no Yakṣa, no Yakṣī, not even Kubera. All the characters ~~in the play~~ are human beings. Even Megha is presented ~~here~~ in human form though the author could not wholly shed his phenomenal character. Here it is Kālidāsa, exiled by his maternal uncle, Kubera Śarmā for neglecting his duty who spots the cloud, while standing on the bank of the river Payoṣṇī, and sends the message of love to his beloved Mālinī, which leads to the emergence of the delectable poem, the Meghadūta. All the verses in the play are not borrowed from the Meghadūta. Some of them owe themselves to the Kumārasambhava, as well. Some others have been adopted / adapted from Bhartṛhari. The imprint of Kālidāsa is so deep on the play that besides the full-fledged verses, admitted verbatim, quite a few of them have been paraphrased in prose, with or without modification.

The language of the play is fairly correct and idiomatic, though occasionally ~~the expression betrays~~ bearing an impact of the

vernaculars.

The Kālidāsakāvyasambhavam is distinguished by its novel theme In spite of its small size, it is notable for originality and charm.

9. ASTI KAŚCID VĀGVIŚEṢAḤ

Published in the Saṁskṛta Pratibhā (IV.1), the Asti Kaścid Vāgviśeṣaḥ, a one-act play by Maheshwar Shastri N. Joshi, is another contemporary writing based on the Vidyottamā episode which includes in its ambit her marriage with the fool (Kālidāsa) and the latter's subsequently becoming a Mahākavi through the propitiation of Goddess Kālī. Like other modern writers, the playwright has effected ~~telling~~ significant changes in the traditional narrative to square with the theme of the play and invest it with a measure of liveliness and charm. The princess is depicted as a haughty lady who has no qualms in humiliating even the respected people. However she has to pay a ~~very~~ heavy price for insulting her father's minister. In order to take revenge on the conceited princess, the minister tricks her into marrying a stupid cowherd-boy. It adds up as the most important innovation in the play In the traditional account, she is a victim of the conspiracy of the Pandita's, vanquished in the disquisition. That ~~which~~ is, however, ~~is~~

~~conspicuous by its omission in the play~~. The part of the narrative that shows Kālidāsa as cutting the branch on which he was perched, is ~~though~~ no doubt retained. Another innovation pertains to making the princess suffer remorse on turning out her husband in a fit of anger. The handsomeness of the cowherd-boy is made out as one of the reasons for the princess to accept him as her husband. The princess is carried so far by the lovely mien of the young rustic as to infer his learning without any ostensible evidence to the effect. Kālidāsa is shown genuinely penitent at his being unlettered, which was the sole cause of his humiliation at the hands of the Princess and his being determined to acquire knowledge through the grace of the goddess, even if he had to offer his head to propitiate her. Though the intelligence inherent in it may be at odd with his supposed stupidity, it amounts to be an intelligent innovation on the part of the playwright.

The chief attraction of the play lies in the psychological analysis of its principal characters which testifies to the author's deep study of the working of human mind. The Princess is initially projected as a haughty young lady, full of zeal and determined to offer all her

love to a husband of her liking However, she is dejected and aghast on discovering the stupidity of the rustic, she had been manouvered to marry. The playwright has highlighted the evolution of her character with enviable skill. The conceited princess is successively transformed into a coy bride, irascible lady, a pining wife, a principled woman and ultimately only a wife, Indian wife at that.

The character of the rustic Kālidāsa also blossoms into full at the imaginative touch of the playwright. Contrary to the traditional account, the author has sought to ~~be~~ highlight his foolishness in a more effective and rational manner His dullness is brought home more effectively by his expressing wonder at the grandeur of the harem, his sleeping on the bare ground in preference to the cosy and costly bed, his uncouth snoring and his intently gazing at the painting of bull-fight rather than that of the Rāsa-dance.

Since the union between the Princess and Kālidāsa depended on the satisfactory answer of the question asti kaścid vāgviśeṣaḥ, it assumed pivotal importance It was in the fitness of things that it was taken up as the title of the play.

But for a few aberrations, ~~some of~~

~~which may well be typographical errors,~~ the language of the play is marked by chastity, flow and lucidity. Some of the expressions are, however, abstruse. The play has a song too which exudes charm on account of its pleasing flow and alliteration though it suffers from a grammatical bloomer. Certain expressions and ideas from Kālidāsa ~~were bound to~~ flow in the language of the play.

All in all, the playwright has succeeded in evolving a play of absorbing interest out of the traditional narrative~~, which otherwise admits few avenues for innovation~~.

10. ASTI KAŚCID VĀGARTHĪYAM

~~The melodramatic contents in the various episodes connected with Kālidāsa, have spurred many a contemporary author to take them up for their writings. Like many other plays of its class~~ Dr. Kṛṣṇa Kumar's Asti kaścid Vāgarthīyam, a ~~drama~~ play in five acts, is based on the traditional narrative of Vidyottamā, the princess who was deceitfully married to ~~the~~ a fool that Kālidāsa then was. His expulsion by the princess culminated in his flowering into one of the most gifted poets the world has ever known. The playwright has so woven the theme, after modifying it to meet the exigencies of the drama, that a number of emotions like arrogance, vengefulness, deceit, anger, desperation,

despondency and joy find therein an effective expression. Of the many changes effected in the narrative the most glaring is the one that relates to the question that the princess supposedly asks Kālidāsa on his return to her after acquiring extraordinary poetic talents. The query ~~A~~asti kaścid Vāgarthaḥ that seeks to replace the better known aAsti kaścid Vāgviśeṣaḥ may be ingenious, but it is hardly convincing. The newly worded question does not have much relevance in the context. The rationale behind incorporating in it two words from the Raghuvaṁśa in contrast to one each from the other two poems, passes comprehension. Moreover, the words in the play are uttered by the princess prior to her shunting out the fool, which offends the sequential naturalness. As described in the play, Kālidāsa acquires learning not by divine grace, but by vigorous devotion to studies for five long years in the Gurukula of Ācārya Vāmadeva, after regaining brilliance through an accidental hit by a heavy branch of a tree. The presence of Īlā, a close friend of the princess, at the time of Kālidāsa's expulsion and her persistent effort to dissuade the princess from the misdemeanour, the subsequent pining of the Princess for him and cursing herself for the hasty action, the procurement by her of

Kālidasa's works from Ujjayinī and applauding them appreciatively in her discussion with Īlā — are the others ~~momentous~~ important innovations ~~made by~~ of the playwright. Kālidāsa's journey to the Uttarākhaṇḍa covering all the places described in the Meghadūta before setting himself on composing the poem is also a commendable peculiarity of the ~~play~~ work. So is his invitation to help in directing one of his own plays and the ceremonial procession to bring him to the royal court amidst tumultuous welcome. A notable feature of the play is that Kālidāsa is shown here as a well-established poet even before he returns to Vidyottamā. The two-fold interpretation of the questions and their answers, one connected with Philosophy and the other with Polity, is also an interesting innovation ~~in~~ of the playwright.

With these innovations and by dwelling upon certain incidents, the playwright has spun out a fairly sizable play out of the slim episode. The description of the route in the fifth Act as in the Meghadūta by Kālidāsa himself, merits special attention in the context. The description, coupled with the dialogues in Acts One and three, ~~may~~ though not ~~be~~ very appropriate from the dramatic point of view, ~~they~~ serve to reflect the poet's descriptive talents in an abundant measure.

The description of Mandākini adds up perhaps as the ~~most~~ ~~worthy~~ loveliest description ~~in the play~~, though the portrayl of uśimatha is equally poetic. These descriptions bear testimony to the author's equipment in prose.

The playwright seems to have a fairly good command ~~on~~ over Sanskrit. His expression is generally effective and accords with the genius of the language. However, it is occasionally tarnished by a variety of anomalies. His obsession with Perfect frequently runs counter to its prescribed use in prokṣa. The interchange of Parasmaipada and Ātmanepada also is jarring. आक्रोशते आक्रोशमाणा आक्रन्दमाणम्, जिज्ञासति are indicative of the author's muddled approach to the use of Pada. His language also suffers from the promiscuous wrong use of genders. अस्थान अवध्यौ, परिकर्य नहरम are patent howlers. The grammatical aberrations manifest themselves ~~in~~ and the ~~use of~~ indefensible compound, aorist, kṛdanta and other such forms, ~~as well~~ as defective शिरोचालनम and प्रवतो ग्रहार represent wrong sandhi.

~~It is surprising that the author who otherwise has a firm grip on the expression allows himself childish irregularities in the syntax. Occasionally the syntax suffers from a miserable lack of concordance between the agent and the verb. The following instances bear it out amply.~~

वादकौ वीणाया मुरजस्य च स्वरान् साधयन्ति ।
सा च (दीर्घिका)... स्वच्छसुनीलसलिलालङ्कृतम् ।
इयं चापि मां सहचरी स्थाने स्थाने परिभ्रान्ता ।

Like most other contemporary writings, it also bears an imprint of the vernacular expression. दुर्बला एव क्षमाया रागमालयन्ति, अलमेतैः किन्तु परन्त्वादिभिः, वृद्धा तदुपरि पट्टिकां बध्नाति अन्याचेयं वार्ता, कियती रजनी व्यतीता are some of the cases in point. Occasionally the play has used Hindi words with Sanskrit terminations, e.g. पारवणिभिः ढोलकः, मञ्चिका (table). He has also used onomatopoeic words with a measure of fondness. Some such words are: ह्लादिनी तडतडकडकादिति श्रूयते, करकरेति ध्वनिः, खरखरेति ध्वनिः, खरखरायिते च द्वारे.

The author has ventured into creating a new language of sorts. The deformed speech put in the mouth of the dullard evidences his equipment in successfully coining a language that accords with the poor mental level of some of the characters. A few instances bear reproduction.

(i) होय पंडते । तुअं सच्चे कत्थे असि । परं हं करोमि किं ? मम तु जानु एव फुट्टः ।
(ii) कत्थेमि हं तु । हं तु मातर पुतो । तस्सा सारघे गरामे वसेमि । वणे कारठे छिन्देमि, आपणे विकरय करेमि । मातर, रोट्टिका करेदि, हं खादेमि ।

The playwright is at his best in prose.

As employed in the play, it is effective enough to mirror the diverse situations and feelings in their totality He has a vibrant style which is in tune with the various emotions and situations, described in the play.

Though there are several characters in the play it mainly revolves round Kālidāsa and Vidyottamā. The author has depicted them with skill and sensitivity.

The Asti kaścid Vāgarthīyam is doubtless one of the finest plays of its kind. Imaginative innovations in the theme and its successful execution invest it with interest and charm.

11. VIDYOTTAMĀ KĀLIDĀSĪYAM

The episode of Vidyottamā's deceitful marriage with the dull-witted Kālidāsa that ultimately climaxes in the latter's emergence as a poet of outstanding stature, forms the basis [illegible] of the Vidyottamā Kālidāsīyam by Ācārya Ram Kishor Mishra, which purports to be the solitary Mahākāvya of the contemporary era on the current theme. It follows the traditional narrative only up to a point, thereafter, perhaps to display his ~~undoubted~~ skill in spinning out delightful songs, the poet has chosen to handle it in an altogether independent manner Even in the part of the narrative admitted in the poem, he has introduced certain conspicuous

changes which combine to invest it with a new character. Thus to him, Vidyottamā is the daughter of the ruler of Kāśī, to whom he assigns the name of Śāradānanda. Her mother is called Sāradā. According to the version of the poet, the dullard did not acquire the name of Kālidāsa through divine grace. He was known as such because of the name of his mother (Kāli). The omission of the episode of Kāli, which plays a pivotal role in the traditional account, settles down as the most glaring innovation in the poem. Obviously the author could not persuade himself to believe that phenomenal greatness could be acheived by divine intervention. However, in his bid to rationalise Kālidāsa's acquisition of learning, the author fails to provide convincing justification for the name of the poet, which in tradition he owes to Goddess Kāli. The episodes of Bhairavanātha and Śivanātha, and the ill-treatment by the Princess of the defeated suitors which they avenge by marrying her to a fool, are other notable innovations. The introduction of the Gurukula of Ācārya Śivanātha, which is mentioned several times in the poem, also owes itself to the poet's imagination. It is to this Gurukula that Kālidāsa is brought by Bhairavanātha from the forest. The entire episode of Kālidāsa's going to the Gurukula after expulsion, his

meeting with Śivanātha who advises him to slip elsewhere to escape possible arrest, his going back to the princess after three years and immediate return to the Gurukula following his failure to answer her query asti kaścid vāgviśeṣaḥ, are all the creation of the author. The remaining part of the poem owes itself to the imagination of the poet. The first part of the poem had been completed in V.S. 2035. After six years, he decided to carry it forward by incorporating many new situations and incidents chiefly to show his skill in writing Sanskrit songs in which he simply excels. It is in this part that such modern concepts as divorce are referred to. Thus the Vidyottamākālidāsīyam was written in two instalments, with six long years intervening ~~between~~ the two, and as such suffers from a lack of cohesion, inherent in the situation.

Despite the author's best efforts to shun them some inconsistencies have unwittingly crept in the ~~play~~ poem. For instance, when an attendant comes to Vidyottamā to inform her to gear herself for the impending disquisition which may involve questions on Philosophy, she confidently predicts that Ācārya Śivanātha or one of his pupils would come to have Śāstrārtha with her, though there is not even an iota of evidence to uphold her ~~pro~~supposition. Likewise but for stray naive remarks made by him

in the course of conversation with Vidyottamā in the first night after marriage, there is nothing foolish about Kālidāsa. The plain fact is that notwithstanding certain assertive remarks like केन विवाहं मम करिष्यसि मूर्खराजस्त्वम्, the poet has failed to project 'the supposed' stupidity of Kālidāsa. In his conversation with Vidyottamā in the honeymoon night, hardly any such word escapes the mouth of Kālidāsa as may be ~~denounced to be~~ grammatically ~~indefensible~~ unacceptable. The poet's fractured approach to the issue, following his rejection of the Kālī-episode, seems to have been responsible for the discrepancy.

Propriety, which is otherwise essential for the poet to observe, has occasionally been a casuality in the poem. Śivanātha's uninhibited declaration in the assembly that Vidyottamā was involved in an affair with a palace-attendant, smacks of incivility and offends good taste. The amorous language used by the princess to seduce Kālidāsa after marriage, is also shorn of decency.

One of the most important features of the poem, as mentioned by the poet's wife, is that it is written in a new metre invented by him. This is obviously a half-truth because many old metres have been frequently pressed into service in the ~~poem~~ work. It, however, redounds to ~~his~~ the poet's credit that he has

handled the new metre with such a skill and effect that it has gone far to impart unusual flow to this 'lyric', the like of which is seldom met in contemporary writings.

But for the supplement-like last five cantos, the entire poem is written in a conversational style, which may well be claimed to be one of its specialities peculiarities. Some of the cantos are couched in Antyānuprāsa. It combines with the rhyme to impart a rare charm to the poem. In the songs that are interspersed in cantos XVII–XXI Antyānuprāsa and Rhyme are a regular feature. The songs are worded in the most pleasing phraseology and are marked by a flow that has few peers in contemporary literature. However, the Antyānuprāsa, at places, appears to be rather artificial and laboured. Occasionally the expression is heavily influenced by the Hindi diction. The sentences that follow cannot be claimed to be in tune with the genius of Sanskrit. They are sure to raise many a frown.

1. भ्रामरा: पतितास्तस्या: । VIII. 79
2. कालिदास्य सा दृष्टिर्नीचैर्निपत्य नोन्नता । XII. 46
3. तं राजानं कुरु मनसः । XVI. 11
4. परं तया न गृहीतं कस्मादपि शिक्षणम् । XIII. 28
5. गिरा नौ मारय । XVIII. 35
6. यस्या भ्रमरे गतस्तव प्रियश्चक्रमश्नुते । XX. 65

It may not be unusual for the contemporary Sanskritist to coin new words (परित्यागपत्रम् — Application for divorce) or use Hindi words with Sanskrit suffixes under the impact of the milieu, but it is offensive to distort the usage and idiom in the name of simplifying the language. लोकसे (IV.20), लोचे (XVI.57), विटः (XIX.51), डयन्ते (XVII.35), कर्णयतु (XV.35) स्वागतं करोति etc. go against the usage and should better be shunned. The indiscriminate use of prepositions also offends the usage. The poet has no hesitation in using the root tyaj with anu and vi, though it has no sanction. The author's penchant for prepositions occasionally leads him to use unnecessary prepositions with certain roots, which only serves to blur the intended sense. In ज्ञात्वा ते प्रतिभावं निर्मातुम् (XVI.40), the sense of प्रतिभाव formed from भू with प्रति is hard to ascertain. In the context it seems to mean 'capacity'.

The language of the poem is fairly correct, but some of the forms and expressions are hardly defensible. Of such forms पर्यटीत् स धीमान् (I.29), अखादति स्म मुदा (II.43), अभिनन्दिष्यत (IV.17), तच्छन्दानाम् (X.19) तन्मन्त्रिं ब्रूहि (XII.37), क्षणिकं मन्वते यः (XI.20) etc. claim attention. The errors infact pertain to all sections of Sanskrit grammar. The compound of nañ with the verbal form (यद्यमिलति

पातिर्युता, V. 25) and the formation of *kadānim* (दु:खं कंदानी: सलिलं कदाचित्, II 35) are notable. At places the interchange of Pada is also met with. In अये: (IX. 7), एधभू (IX. 12), प्रयामि (X. 28) the Parasmaipada terminations are against the Paninian rules. But all these grammatical aberrations cannot ~~neglect~~ negate the inherent virtues of the poem. Rather, it has received a sizable sprinkling of intricate grammatical forms.

A close perusal of the poem reveals that the poet is greatly influenced by the culture of western Uttar Pradesh. He has especial fondness for the sweet prepations of the region and is quick to enumerate them, as and when there is an occasion for it.

Because of its originality, poetic excellences, charming songs and the cultural data embodied therein, the *Vidyottamākālidāsiyam* occupies a high place in the galaxy of contemporary *mahākāvyas*.

12. KAVI KĀLIDĀSĪYAM

The *Kavikālidāsiyam*, a play in seven scenes, represents an adaptation of the various episodes / anecdotes, connected with Kālidāsa, as they are narrated in the *Bhojaprabandha* of Ballālasena. By and large, it faithfully follows the parent work. The author has doubtless made certain changes in the narrative, but they are neither much effective nor conspicuous. Unlike the version

of the Bhojaprabandha, the Vedic Brāhmaṇas in the play, desperately try their hard at composing a verse to meet the royal command and to avoid expulsion from the kingdom. In the present work Kālidāsa's appearance is a chance occurrence. It differs from the original. So does the episode of the samasyāpūrti. In the adaptation, it is the king who announces the samasyā, that has to be completed within twenty-four hours, against eight days in the original. Kālidāsa's stay in the house of the Courtesan Vilāsavatī is also the playwright's invention. There is nothing or i.e. in the original ~~to inspire it~~.

The changes have doubtless been made ~~effected~~ to enhance the effect of the play. The permission accorded to Kālidāsa to stay with Vilāsavatī as his life-companion in Dhārā, is in line with the tradition of the happy-ending of Sanskrit drama. It also serves to reinforce the king's regard for Kālidāsa and whet his remorse for having been harsh to him earlier.

While all else may be satisfactory in the play, its language leaves much to be desired. It is besmirched by many a questionable grammatical forms. Some of the more glaring instances are यादृशो कालिदासः, नगरवधौ, विवदन्तः, विवदन्ति, भोजराजानम्, राजमार्गम्, स्वप्नम्, पूर्ववृत्तान्तम्.

At places the playwright has inducted in the play ~~is~~ the Hindi idioms in sanskrit garb.

भित्तीनामपि श्रोत्राणि भवन्ति ।
उदरे च मूषका यातायातं कुर्वन्ति ।
सर्वे कारावासस्य वातमनुभविष्यामः ।

The Kavikālidāsiyam seeks to retell some of the anecdotes of the Bhojaprabandha. The author has made a commendable attempt to weave them together the apparently disseparate events of the original. And therein ~~has~~ lies its importance as well as interest.

13. KĀLIDĀSĪYAM ANTIMAM AITIHYAM

Based on a similar narrative, the Kalidāsiyam Antimam Aitihyam is the sole prose-work, studied in the volume. Its author is one Nārāyaṇa, of which nothing definite is known. The work is a jumble of different anecdotes about Kālidāsa. The anecdotes cover three lives of the poet, as Kālidasa, as the son of a Brāhmaṇa near Varaṇasi and as a dumb person in Kāñcipura.

Written in chaste Sanskrit, the work represents an admixture of anecdote and mythology. It would not be unjust to ~~conclude~~ infer that some ardent admirer of Mūka had ~~intended~~ invented the story which sought to make him an incarnation of the great poet through juicy anecdotes. The story of the real Kālidasa ended with the chopping

of his body by the harlot Vilāsavatī The rest of the story leading to the composition of the Bhojacampū is evidently actuated by a keenness to lend respectability to the work.

14. ŚRĪ KĀLIDĀSACARITASAṀGRAḤ

The Śrīkālidāsacaritasaṁgrah by Y. Mahalinga Śāstrī, unquestionably one of the most outstanding authors of the day, is a unique work, the like of which is seldom written Though not divided as such it is comprised of two parts. While the first purports to be a summary in eighteen verses of Kālidāsa's life, as known from the traditional sources, and his works; in the second segment are taken up for evaluation almost all the important theories and problems concerning the master poet the propriety of making a non-sentiment object like the cloud to serve as a messanger, the rationale behind closing the Kumārasaṁbhava with the eighth canto, the problem of Yamaka in the nineth canto of the Raghuvaṁśa, the attribution of the Setubandha to Kālidāsa his supremacy in depicting the Śṛṅgāra to the neglect of Heroic and Pathetic sentiments, and ~~his~~ Kālidāsa's contemporaniety with Vikramāditya are the major issues discussed in the work. All the theories, old and new, have been examined in brief and Kālidāsa is defended with well-reasoned arguments. Though the appraisal

is marked by a critical spirit, the author is on thin ice in asserting that Kālidāsa lived in the regimes of both Agnimitra and Vikramāditya (Chandragupta II) In the discussion on Kālidāsa, some excerpts from his works were bound to creep in. The work speaks volumes of the author's profound knowledge of and about Kālidāsa and the science of poetics. With its lucid and fluent style, and novel subject-matter, the *Kālidāsacarita saṁgrahḥ* makes a delightful reading.

It would thus be seen that all the works included in the volume have been subjected to a sustained appraisal The works under study enshrine the various facets of Kālidāsa's personality Dr. Śāstrī has been at pains to piece them together to project an integrated profile of the poet. It is, however, a different matter that the authenticity of the legends which the various authors of the day have chosen to deal with in their writings, is extremely suspect That they still opted for them with enthusiasm, bears an eloquent testimony to the tenacity of the tradition If any thing, their writings serve to lend respectability to the traditional account. It has been Dr. ~~Shastri's~~ Shāstrī's objective to bring out in relief the image of Kālidāsa, as reflected in the aforesaid works.

NEW EXPERIMENTS IN KĀLIDĀSA

Second in the series, the 'New Experiments in Kālidāsa'[2] forms a worthy supplement to the earlier volume. While the 'Kālidāsa in Modern Sanskrit Literature' is addressed to an appraisal of the contemporary writings, mostly plays, connected with the life and personality of the great poet, as they are reflected in a host of narratives and anecdotes that have struck deep roots in popular imagination, ~~down the years~~; the present volume comes to grips with a mass of plays of varied genre which owe themselves to his works. Paradoxically, Kālidāsa's poems have stolen thunder over his plays in providing raw material to the modern playwrights. The rationale for the phenomenon is perhaps to be sought in the fact that Kālidāsa was as ~~a~~ great a playwright ~~dramatist~~ as great he was as a poet. Both of his Mahākāvyas are dotted with a number of episodes which, notwithstanding their medium, are invested with dramatic trappings to the extent that with skilful handling and recasting of the events described therein, they may well be evolved into charming plays of different hues ~~varieties~~ — This indeed is what the contemporary writers have done with fruitful results. Of the

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two Mahākāvyas, the Raghuvaṁśa is certainly ~~doubtless~~ richer in such episodes The contemporary playwrights seem to have taken special fancy to the ennobling episode of Kautsa, which, in essence, ~~is intended~~ seeks to underscore deep ~~unmitigated~~ reverence for knowledge symbolised by the holy preceptor Varatantu, and hollowness of the material possessions. No less than four of the modern Sanskrit plays have emanated from the sublime story While ~~three~~ four of them mean to give a dramatic garb to the episode to bring under focus the twin virtues, the Vīravadānyam has a wider scope in-as-much as it seeks to highlight Raghu's munifience with his valour serving as an apt backdrop, relating them, in the process, to his great father Dilīpa, who was the fountainhead of both. The episodes of Dilīpa's devotion to the sacred cow Nandinī, and the marriage of the Vidarbha-princess, Indumatī have also claimed one play each. The former episode, as related by Kālidāsa in the second canto of the Raghuvaṁśa, represents the various dramatic elements like action, suspense, dialogue, in such abundance that it could have been a meet theme for a play at any point of time. The poignancy of Sītā's expulsion by Rāma in deference to the public ~~hullabaloo~~ criticism, though himself convinced of her

innocence, is heightened by the way the modern authors have sought to strengthen it with sentimentalism, inherent in Bhavabhūti's handling of the event. The episodes, not unlike those drawn from the sister epic, the Kumārasambhava, have been clothed in the form of one Act and Radio plays. Because of their dramatic overtones, it is the episodes of Kāmadahana and Umā-baṭu-samvāda, from the Kumārasambhava, that have engaged the dramatists of the day.

The scattered episodes apart, the contemporary playwrights have been daring rather ~~reckless~~, in undertaking the challenging ~~perilous~~ task of reducing to the form of drama, the better parts of the Kumārasambhava and the Raghuvamśa. The enormity of their themes, compounded with the fact that everything dealt with in the two Mahākāvyas is not endowed with dramatic elements, was doubtless prohibitive even to the most gifted dramatist to indulge in the activity ~~luxury~~. While Srijiva's [illegible] [illegible] ~~thought~~ it wiser to fashion ~~call it~~ a play with Rāmā's return to Ayodhyā after his marriage with Sītā, the Svapnaraghuvamśa, has pressed into service, though not very successfully, the device of dream to bring under focus, by way of flashback, the story of the epic till the appearance in dream of the Presiding Deity of Ayodhyā. Notwithstanding

the pitfalls inherent in the task, the two authors have acquitted themselves admirably well.

Though bereft of dramatic overtones, the lyrical poem, the *Meghadūta* has been well exploited to yield interesting themes to its adaptations which number as many as six. With their innovative skill and equipment in the art ~~of drama~~, the contemporary authors have evolved worthy plays out of its skeletal theme. It is their ingenuity that has led to the emergence of not only an opera on the theme, but also some other lively plays, all full of novelty and charm.

The *Abhijñānaśākuntalam* has expectedly yielded some of the finest plays in the contemporary era. While in its entirity it has found supplements, epitomes and adaptations, some of its episodes have been fashioned into ~~independent plays~~, charmingly innovative and worthy plays. Thus in the *Prasannakāśyapam*, after their reunion in the hermitage of Mārīca on the Hemakūṭa, Duṣyanta and Śakuntalā go to meet Kaṇva in his Āśrama to convince him of the dawn that had broken in their life after a long night of darkness, which sends the sage rejoicing (*hṛṣṭamānasaḥ*). In the *Chāyāśākuntalam*, on the other hand, Śakuntalā even as suffering pangs of separation from her husband, goes to meet

him in the hermitage of Kaṇva, as a shadow much in the manner of Sītā, as depicted by Bhavabhūti in the Uttararāmacarita. Some of the episodes from Kālidāsa's play have also been subjected to intelligent recasting. The author of the Antarvāhinī makes Śakuntala's friends Anasūyā and Priyamvada marry the two handsome Vidyadhara youth. In the Premapāśitaḥ Śāriṅgaravaḥ she is married to none else but an inmate of the Āśrama himself, who, notwithstanding the impropriety involved therein, concurs with her in the ruggedness of temperament. In the Kaśypābhiśāpam, it is Dusyanta who invites curse from Kaṇva for his temerity in shooting down the fawn Dīrghāpāṅga, the darling of the hermits. The Mānasaśākuntalam is splendidly unique in undertaking an investigation into the mind of the master dramatist while he was preoccupied with visualizing and shaping the story of Śakuntalā. The Svapnavilāsitam purports, in essence, to be a resume of the major events of his three plays through the two sets of characters, formed by his heroines and Vidūsakas respectively. Since it does not owe itself to any of Kalidasa's works the Kālidāsamahotsāham, strictly speaking, falls out of the ambit of the present volume and, as such, should not have been included in it. But in view of its close association with

Kālidāsa himself, who figures as the principal character in the play and lends meaning and charm to the theme, it would have been illogical to exclude it from the volume. If anything, its inclusion has added to its worth, so unconventional and unique it is.

It is these thirty-five plays of various hues, prompted by Kālidāsa's poems and ~~dramas~~ plays, that ~~Dr. Shastri~~ the author has subjected to a searching scrutiny in the present volume. In consonance with the nature of the plays evaluated herein, the volume is divided in four chapters of uneven size. The first chapter is addressed to the study of the plays that form supplements to Kālidāsa's works. Chapter Two takes up the works that may be termed as adaptations of his poems and ~~dramas~~ plays. In the third focus has been turned on the smaller plays that are cast in the mould of some of the more interesting and lively episodes from them. Chapter Four deals with a number of such plays as may be brought under the umbrella of Miscellaneous writings.

The *modus operandi* of the author in the volume broadly concurs with that one encounters in the 'Kālidāsa in Modern Sanskrit Literature'. However, the variety, worth and charm of the majority of the works appraised here combine to lend it a substantial measure

of novelty and vibrance ~~to the work~~, which the first volume seems to ~~be~~ unhappily lack. bereft of. ~~Dr. Shastri~~ The author has brought to bear on the study both his maturity and equipment. His insight into the import and contours of the themes as they unfold themselves on the respective canvas, make the respective critiques rich in depth and interest. Not unoften, he sets himself to reading between the lines. ~~While~~ All this, coupled with the detailed linguistic assessment of at least some of the plays, serves to make the volume scientific and sober, which one may browse through with profit and pleasure and profit; occasionally the critique seems to suffer from a lack of proportion. The author has been very liberal in setting forth in detail the theme of the various plays. But, not unoften, it smacks of a free translation of the play under study, and outsteps the critique itself. With a more cohesive and crisp narration of the theme, followed by the criticism under various sections in more effective terms, could have ensured the volume a greater compactness and charm. That, however does not detract from the uniqueness of the volume. It serves to open new vistas in the annals of Kālidāsan studies. But for the author's herculean efforts in locating and studying a whole mass of these plays,

they could have conveniently slipped into oblivion. A survey of the works evaluated in the volume follows.

1. MEGHADŪTOTTARAM

As the title would seem to imply, the *Meghadūtottaram* by S. B. Velankar, an opera in three Acts, should form an addendum to Kālidasa's famed poem, the *Meghadūta*. However, it is intended to serve a higher purpose. The playwright means to supply hereby both the preface and the denouement to the *Meghadūta*, which in his view, have been unjustly denied by the master poet. Notwithstanding the tall 'claim he seems to have gone amiss in undoing the supposed injustice'. Despite all the farfare, the author has failed to provide convincing rationale to Yaksa's dereliction of duty. As the play would have us believe, the Yaksa incurred the wrath of Kubera because he failed to respond to him when called out. That can hardly be the reason for him to have invited the curse, particularly when it is remembered that the Yaksa was torn between two duties equally demanding and momentous. His refusal to participate in the religious observances, arranged by his wife to ward off evil to him could have ~~bain~~ brought ~~with~~ equally serious consequences. One can hardly escape the impression that Kubera has been unduly harsh to his servant. The

master who is impervious to the susceptibilities of his attendant, has to be rated as indiscreet. In view of it, to attribute the Yakṣa's so-called dereliction to his unwillingness to leave the sweet company of his newly-wedded wife, is nothing short of recklessness on the part of Kubera. Mallinātha's interpretation of the event is far more cogent.

The author has taken up cudgels against Kālidāsa for not bringing about the union of the Yakṣa with his beloved spouse, on the termination of the exile. One wonders at the naivete of the author in not discerning the implication of the end of the exile, so prominently hinted at in the *Meghaduta*. Nothing but the union of the two lovers could have followed it. In describing their union in so many words the playwright has robbed the event of its suggestiveness, in which Kālidāsa simply excels.

Thus the author has failed to achieve both the objectives which prompted him to recast the known theme and throw gauntlet at ~~to~~ the master poet.

So far as the dramatic technique is concerned, the play seems to have opened new vistas in Sanskrit drama. An opera is a rarity in Sanskrit. The stage has been so set in the play as to ensure continuity of the theme, cutting out the loss of time.

While Kubera is shown almost off-stage to facilitate his disappearance, the appearance of the blurred figure of the Yakṣī is dramatic in import. The drama is couched, for the most, in a conversational form. Though intended as a novelty, the frequent appearance of Kubera to express his solicitude for the suffering couple, runs counter to his indiscreet harshness to them earlier.

The play is studded with as many as thirty songs, set to various Tālas and Rāgas. Though distinguished by pleasing rhyme, alliteration and transparently intelligible language, some of them suffer from a lack of naturalness and cohesion. The verses from the Meghadūta that are inducted in the opera also seem to be out of joint with the context. Rather, they give the impression of having been forcibly foisted on the play.

The play is couched in a language that is fairly correct. Some of the grammatical anomalies are however, jarring, 'खिद्यासि', 'रहति', 'कुरुतात्' ~~are outrageous~~. The play ~~is~~ also ~~tarnished by~~ suffers from elliptical construction and ~~reckless~~ improper use of prepositions.

As a modern form of drama, the Meghadūtottaram is shorn of traditional trappings. It comes as a breath of fresh air, ~~the aforesaid anomalies notwithstanding~~. The fact that it has run into three editions

and has been staged a number of times, bears eloquent testimony to its worth and popularity.

2. MEGHAMEDURAMEDINĪYAM

The Meghamedurameminīyam, a play in nine scenes, by Roma Chaudhuri, the well-known author and dramatist of the day, purports to impart a dramatic garb to the Meghadūta of Kālidāsa as also the Preface and Supplement supplied to the poem by her. True to her talents and vision, the author has infused new life in the time-worn theme. Her innovative penchant asserts itself tellingly in making imaginative changes in the skeletal theme. She goes the whole log to assign appropriate names to almost all the dramatis personae. Thus the yakṣa is named Aruṇakiraṇa in the play and the yakṣī is given the name of Kamalakalikā. They have found friends in Taruṇatapana and Lalitalatikā. The induction of the villain Pracaṇḍapratāpa, who has a key role to play, speaks volume of the playwright's fertile imaginaton. The most conspicuous innovation is, however, found in elevating the Yakṣa, a lowly attendant in the original, to the status of the son-in-law of Kubera, who alongwith his wife (Kuvera-patnī) is intended to provide premise to the theme.

Infuriated at the unceremonious rejection of his advances by Kamalakalikā, who had taken fancy to Aruṇakiraṇa, the Yakṣa, the villain Pracaṇḍapratāpa conspires to

inflict misery on her. He incites her father Kubera to expell Aruṇakiraṇa from Alakā for the supposed neglect of his duty of providing lotus-bunches and garlands to his wife to propitiate ~~the~~ cupid, once a month. With the intercession of his mother-in-law on his behalf having failed, the Yakṣa takes up his abode on the Rāmagiri Hills. After undergoing agony for one year, the couple is reunited, never to be separated again.

With a lot of novelty and action the Meghamedurameduriyam has much to commend itself. While Kamalakalikā's rescue by Aruṇakiraṇa from the strong currents of the river ~~Supuranikirana~~, culminates in their marriage; her brusque rejection of Pracaṇḍapratāpa brings untold suffering to her. ~~His~~ Aruṇakiraṇa's assignment as the guard of the lotus pond, Maya-madirā, is also pregnant with dramatic overtones. It is by setting the herd of his elephants to trample it that Pracaṇḍapratāpa succeeds in taking revenge on the Yakṣī.

The play is distinguished by a string of songs which excel in rhyme. Quite a few of the verses that are interspersed in the play have the merit of setting forth in easy language some fundamental truth or the other.

Notwithstanding the profusion of sentimentalism that marks its style, the Meghamedurameduriyam may well be rated as a

~~gem of creation and~~ a permanent contribution to ~~the history of~~ the Modern Sanskrit Drama. ~~by virtue of its many excellences including a novel theme, dramatic action and simple but dignified expression~~

2(a) → 3

B4. PRASANNA KĀŚYAPAM

Prasannakāśyapam by Jaggu Vakulabhusana is a remarkable play on counts more than one. The freshness of its theme is matched by the chastity of its expression which has a classical aura about it. Though not intended to be either an adjunct to or an extension of the Kālidāsa's Abhijñānaśākuntalam, it serves to carry the theme of the parent drama a step further with the help of the device of flashback, adroitly employed by the author to great effect.

Kāśyapa (Kaṇva) in the Abhijñānaśākuntalam had doubtless been apprised of Śakuntalā's union with her husband by Mārica through one of his pupils. However, to the author it seems to have been a poor substitute to the first hand information which could have been possible by their actual inter-action with the sage. It is to bring about his meeting with them that the playwright makes Dusyanta and Śakuntalā to visit Kaṇva in his hermitage, alongwith their retinue. The sage was happy to see the twosome together: दिष्ट्या सङ्गतं दृष्ट्वा त्वामहं हृष्टमानसः। It is to this event that

the play owes its title. The visit also serves to revive old memories and enables them to see for themselves the tremendous changes that the Āśrama and its inmates had undergone with the passage of time, though the basic scenario persisted with tenacity. The imaginative faculty of the author has brought out vividly the whole gamut of changes that had taken place there, the most noticeable being that her two friends Anasūyā and Priyamvadā had been married and become housewives. However, their marriage with the hermit boys Śārṅgarava and Śāradvata, who should have been brotherly to them, sounds odd. Śakuntalā's meeting with them and her narration of some of the bitter experiences she had undergone after she was spurned by Dusyanta, evokes sharp nostalgia and ~~turns~~ turns the visit into a sentimental journey. It is Kāśyapa's magnanimity that purges every heart of the misgivings that it might have entertained. That also makes him happy (prasanna) lending the play its title. By way of flashback, some of the incidents in the original have also been incorporated in the play.

The playwright excels in various descriptions, some of which are marked by vibrance and vividness. Equally happy is the description of the touching scene of Śakuntalā's meeting with her friends, each

giving vent to emotions in her own way.

Marked by flawless and idiomatic expression, the *Prasannakāśyapam* is assured of a worthy place in the galaxy of modern writings.

5. RAGHUVAMŚAM

The *Raghuvamśam* by Srijiva Nyāyatīrtha, one of the tallest writers of the modern era, purports to be a dramatic adaptation of Kālidāsa's famed poem of that name. No play-wright, howsoever gifted, can hope to grapple with the whole range of the story, which, as detailed by Kālidāsa, spans as many as nineteen cantos. While the author has sought to abridge it to meet the exigencies of the play, what he has chosen for it is also equally prohibitive. He means to give dramatic garb to the epic story, which beginning with the preoccupation of Dilīpa and Sadakṣinā with performing the hundredth Aśvamedha sacrifice ends with Rama's return to Ayodhyā after his marriage with Sītā.

The playwriting has followed the original narrative and its sequence with faithfulness. Such of the changes as he deemed fit to carry out, may be inconsequential in dramatic effect, are nonetheless not negligible. The departure of Lakṣmaṇa, Bharata and Śatrughna with their wives for Ayodhyā before Daśaratha, Rāma and Sītā is at variance with the original narrative. Contrary to Kālidāsa's

poem, Janaka's priest Śatānanda has a momentous role to play in the adaptation. Nārāyaṇa's asking the gods to be born as monkeys and Lakṣmī as Sītā on the earth, does not figure in the parent poem. The introduction of a song, by the mother of the young ascetic, Śravaṇa, on hearing the news of her son's death, though an innovation, is at odd with the gravity of the occasion. The Vidūṣaka serves to lend humour and interest to the play.

The ~~play~~ work at places gives the impression of being a running commentary on the Raghuvaṁśa. The description of Raghu's exploits as also Aja's laments for Indumatī are dotted with verses from the Raghuvaṁśa. The dialogues merely serve to introduce the verses.

The play has received a fair sprinkling of charming songs which are characterised by excessive alliteration and rhyme. They testify to the author's commendable control over on the language and expression. It is seldom that his expression defies grammar or runs counter to the genius of the language.

More often than not, the play adheres to the rules of dramaturgy in which the author seems to be well-versed. It is however, difficult to trace the various Sandhis that are supposed to impart cohesion to the theme.

Despite its vast canvas, the sheer

unconventionality of reducing the better part of the *Raghuvaṁśa* to a delectable drama, lends it absorbing interest.

6.5. SVAPNARAGHUVAMŚAM

While the *Svapnaraghuvaṁśam*, a play in six Acts, by the celebrated playwright J. B. Chaudhury, concurs with Srijiva's *Raghuvaṁśam* in enclothing Kālidāsa's poem in the garb of drama, it differs from its predecessor in the device it employs to put across its theme. Srijiva faithfully adheres to the sequence of the story in the parent poem; the author of the *Svapnaraghuvaṁśam*, on the other hand, prefers to move backward, bringing the plethora of events under the umbrella of Kuśa's encounter with the presiding deity of Ayodhyā, who appears in dream to recount the woeful tale of the misery that had overtaken her ever since he shifted his capital to Kuśāvatī. On his insistence that she should narrate to him the glorious deeds of some of his illustrious forbears, the Royal Fortune (Rājalakṣmī) invests him with miraculous powers to ~~enable him~~ to see for himself the various events connected with them. The device has enabled the author to bring the whole range of events as related in cantos 1-15 of the *Raghuvaṁśa* within the ambit of the play, with the Rāma-story claiming maximum attention and space.

Notwithstanding the difference in the device, the author, not unlike his predecessor Śrījīva, is actuated by an anxiety to impart an amount of cohesion to the narrative and thus save it from degenerating into a jumble of loosely-knit episodes pertaining to different kings. In Kuśa the Svapnaraghuvaṁśam has an apt hero, as Śrījīva's adaptation has it in Rāghu. The play owes its title to the incident of Kuśa's perception perceiving ~~of~~ an array of events connected with the glorious rulers of his dynasty (Raghuvaṁśa) after he was awakened from sleep by the Presiding Deity. But since he sees the events while he is not in dream, the title seems to be at odds with the ground realities. The device of svapna, as exploited in the play for recounting the earlier events, is rather weak ~~nay crude~~.

But for the events connected with Rāma and Sītā, the playwright has faithfully reproduced the incidents from the original. It is only in the Rāma-story that he has introduced certain innovations, the most important being Rāma's waiting upon Brahmā to suggest the way of conquering Laṅkā, protected by Śiva, with Brahmā asking him to approach Durgā for the purpose. The conversation of the demons Bhallaka and Ullaka with one of Rāvaṇa's officers, ~~introduced by the author~~, not only serves to provide the

much needed humour but also testifies to the prevalance of despicable practice of bribery.

Some of the events merely hinted at in the Raghuvaṁśa have been considerably eleborated in the play. Thus while the wordy duel between Rāma and Rāvaṇa is barely mentioned in the Raghuvaṁśa, it has been accorded a detailed treatment in the ~~play~~ mrkandeya nāṭa. Likewise Rāvaṇa's lamentation at the death of his son Indrajit is conspicuous by its absence in the Raghuvaṁśa. In the play he is grief-stricken at the loss. He is more sorry for his daughter-in-law and wife who have respectively lost a husband and a son in him. To the playwright, Rāvaṇa is not a bundle of unmitigated evil. He has no qualms or hesitation in giving expression to the noble idea of patriotism through the demon. He is inclined to view Sītā as the Mother Goddess herself. It is this feeling of divinity that permeates the whole play.

Accasionally the playwright is rather brusque in dealing with some of the situations. The oddity is heightened by defective setting of the stage.

The play is marked by a couple of lovely descriptions. The description of the deserted Ayodhyā is by far the best of the lot. It bears testimony to the author's poetic talents and descriptive power. The svapnaraghuvaṁśam is interspersed with a number of songs, cast in the mould of stotra. They exude devotional fervour and delightful flow. Most of them are

couched in free verse, which is something new in Sanskrit Drama.

With the Heroic sentiment in its variations of Dānavīra and Yuddhavīra as its chief sentiment, the Svapnaraghuvaṁśa respects the theory. While the Dānavīratā is exhibited in Raghu's zeal to fulfil the heavy demand of Kautsa, Rāma's encounter with the demon-chief Rāvaṇa provides the alluvial soil for the Yuddhavīratā to sprout.

With its fluent language and lucid expression the play has performed the difficult task of reducing many a strand of theme to a reasonably cohesive drama with appreciable finesse and success.

76. KUMĀRASAMBHAVAM

A dramatic adaptation of Kālidāsa's delectable poem, the Kumārasambhava, it, in essence, deals with the theme as it is narrated up to a part of canto six. To be sure, the story of the Kumārasambhava has decided dramatic overtones which the author, Śrījīva Nyāyatīrtha has exploited with fruitful results to spin out a worthy play. The expertise of the playwright in reducing the full-fledged Mahākāvya to the form of Drama is evident from the Raghuvaṁśa, as well.

In order to evolve a cohesive and readable play out of an ancient story, the author has effected certain changes which combine to heighten the dramatic effect and crispness of

expression. The encomia showered on Pārvatī for her extraordinary talents by the upādhyāya, as also his equivocal prediction about her future serve to arouse the curiousity and form an apt background to Nārada's prognostication that she is destined to be Śiva's wife. The conversation between the two divine soldiers conjured up to detail Tāraka's frightful appearance and the havoc wroght by him to the deities, is in tune with the genius of the drama. The confabulations that Indra has with other deities to chalk out the stretegy to meet the challenge of the demon and Vāyu's suggestion to bring about the marriage of Śiva and Pārvatī for the birth of Skanda, the destroyer of Tāraka, are marked by freshness. So is the description of Pārvatī's austerities through a conversation between her friends Jayā and Vijayā. In order to enliven the play, a jester-like character Rājavallabha has been inducted, who provides comic relief with his foolish pranks.

Some of the verses of the original were bound to flow in or to be otherwise paraphrased in the adaptation. Such of the verses as have been reproduced verbatim or adapted in play concern themselves with Indra's conversation with Kāma, Nandi's dissuading the Gaṇas and other beings from mischief, the description of Śiva's Samādhi and Pārvatīs charms. The episode of the

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8. NĀTYARŪPAM MEGHADŪTAM

Notwithstanding its slimness, the Nātyarūpam Meghadūtam by Vishvanatha Keshava Chatre Shastri, like the play studied earlier, purports to be an adaptation in drama form of the Meghadūta of Kālidāsa. Though adhering for the most to the outlines of the parent poem, the author has brought into play his innovative zeal to evolve an interesting play out of

its human character that the cloud is shown in a hurry to avoid the wrath of his master. The request of the lady to her husband, heard from behind the curtain, to release her from the tight embrace not only serves to heighten the dramatic appeal, it also leads the Yaksa to envision a similar situation in his life and drives him to think of suicide.

The author presents a fine psychological

the skeletal theme. Unable to come to terms with the pangs of separation and consequently driven to utter desperation, the Yakṣa exiled to the distant Rāmagiri decides to end his life, but is held back by the Hill appearing in human form. At his suggeston ~~be~~ he instead sends a message to his beloved in Alakā through the cloud. The attempt of the Yakṣa to commit suicide in order to overcome his despair is doubtless an interesting innovation. So is the assuming of human form by Rāmagiri and its role in drawing back the lover-lorn Yakṣa from the end of the precipice. The cloud and the lightning are also invested with personified form. By doing so the author has surmounted the difficulty that they otherwise posed in presenting them on the stage. When personified they come to be invested with human feelings, sentiments and actions. There is therefore nothing odd in seeing the cloud and the lightning engaged in ~~an~~ intimate conversation. It is because of its human character that the cloud is shown in a hurry to avoid the wrath of his master. The request of the lady to her husband, heard from behind the curtain, to release her from the tight embrace not only serves to heighten the dramatic appeal, it also leads the Yakṣa to envision a similar situation in his life and drives him to think of suicide.

The author presents a fine psychological

study of the forlorn Yakṣa. Away from home and separated from his beloved, he is a shattered man, given to day-dreaming and talking to himself.

Though the play is punctuated by a series of borrowals from older works ~~also~~ in describing the route, the city of Alakā and Yakṣa's house, ~~th~~wherein he has simply paraphrased the relevant verses of the *Meghadūta*, perhaps in the belief that it was futile to fiddle with the beauty of the original.

Minor aberrations apart, the language of the play is free from grammatical blemishes. With delightful dialogues, tellingly purposeful innovations and dramatic appeal, the play provides sumptuous fare to the reader.

9. ĀṢĀDHASYA PRATHAMADIVASE

A tiny play on the *Meghadūta* theme by S. B. Velankara, the author of the *Meghadūtottaram* discussed earlier, the *Āṣādhasya Prathamadivase* is distinguished by the application of modern technique in presenting the various characters on the stage ~~which invests it with pleasing freshness and charm~~. With dim light a visual impression of the Yakṣī and the cloud is created which enables the author to shun ~~to~~ the time-worn device of soliloquy that notwithstanding its popularity does not compare favourably with the actual presence, howsoever blurred, of the character. This is how even Kubera is

brought on the stage, whose consequent disappearance therefrom leads the Yakṣa to curse himself for not sending a message to his sweetheart through him. Equally interesting is the innovation manifested in assigning female forms to the Vetravatī river and Ujjayinī and male form to the cloud. That serves to ensure their presence on the stage.

The play has a number of scenes which change frequently, felicitating the quick exit and entry of the characters. It has been sought to be achieved, as remarked earlier, through the light-effect which emerges as the prominent feature of the play. At times the two scenes are separated by only a verse. The quick transition keeps up the dramatic effect and saves the play from degenerating into a series of dialogues. It is, however, marred by an element of abruptness and lack of cohesion. The verses are marked by a modicum of freshness in as much as they are in free verse.

The language of the play is easy in keeping with its avowed aim of apprising the reader of the beauties of Sanskrit, ~~though it is tarnished by~~ impre~~s~~cision.

In the author's own words the *Āṣādhasya Prathamadivase* is in a way complimentary to the *Meghadūta*. It visually presents the journey as described by the Yakṣa to the cloud, who is the principle figure here.

While with their rich and varied contents, and dramatic overtones of a number of episodes embodied therein, the longer poems of Kālidāsa lend themselves to adaptation in various garbs, his *Meghadūta* hardly holds out [illegible] such possibilities. It therefore presupposes dramatic skill and imaginative faculty of a high order to evolve a play out of the bare outlines of its so-called theme, overwhelmed

Brahmacārin has as many as six verses from the Kumārasambhava. The verses that have been paraphrased number only two.

To what he had borrowed from Kālidāsa's poem, the author has added much that is his own. The elegant and crisp songs that are strewn thrown in in the play, claim special attention. The graphic description of Rati's lamentations at the death of her husband, serves to project her as a devoted Hindu wife.

The play is noted for the chastity and lucidity of its expression which has a classical ring about it. However, at places it betrays the influence of modern diction. Some of the expressions are patently indefensible. But these lapses can hardly detract from the merits of the play. The title does seem to be at odds with the theme that ends with Śiva's marriage with Pārvatī. This is, however, an anomaly that it shares with its original.

with a plethora of descriptions howsoever worthy they may otherwise be. The interesting play, the Meghadūtam by Nityānanda Smṛtitīrtha evidences both ~~on the part of its author~~ He has sought to compensate the paucity of theme in the original by constantly turning focus on the agony of the Yakṣa couple, ~~inflicted by separation~~ which runs through the entire play. His innovative flair has served to swell the skeletal theme to reasonable proportions, turning it into a meet story for the play. Contrary to Mallinātha's interpretation, it was his failure as a guard of Kubera's tank to protect it from the depredations of the elephants that earned him punishment from Kubera whose schedule to offer, at the Lord's behest, a lotus-flower to him was disturbed as a result of Yakṣa's neglect of duty. The character of Kṛṣṇa imparted to the cloud also marks the author's innovation. It seems to have been done to invest the messenger with divine powers, but for which the cloud could hardly have been trusted to deliver the message. Many a similarity is discernible between the love-born state of the Yakṣa and the analogous experiences that the Lord has undergone in His various incarnations. Before entrusting the arduous job to the cloud, the Yakṣa in the play deems it essential to secure his consent, which Kālidāsa's poem lacks. In order to shun the impediments

that they were to create in the flow of the theme, the playwright has wisely done away with the various descriptions, save that of Ujjayinī and the Mahākāla shrine, which abound in the parent poem. He has also trimmed the formalities that precede the divine marriage to the extent that the marriage itself finds no more than a bare mention.

With hardly any worthwhile theme to draw upon the playwright has sought to concentrate on the various aspects of the love-born conditions of the Yakṣa and the Yakṣī. This he has done with the device of soliloquy which has doubtless yielded optimum effect. Besides the dramatic touch, it lends the play a measure of psychological overtones. A similar phenomenon is discernible in the Yakṣī's mad search for her husband much in the manner of Purūravās, in the *Vikramorvaśīyam*.

Though an adaptation of Kālidāsa's *Meghadūtam*, the play has hardly ~~and~~ any verses or parts thereof from the parent poem. However, the author has not been averse to paraphrasing some of the verses.

No umbrage can possibly be taken against the language of the play. However, some of the expressions and words are open to question. Occasionally the expression suffers from a lack of precision. At places, the expression though grammatically correct, borders on naivette. The metre in the play is generally

correct. It is in the bid to incorporate certain expressions of Kalidāsa in the verses that he falters and violates the metre. The prose, on the other hand, is ~~precisely~~ quite effective.

The author's socialistic leanings are reflected in his outburst against exploitation of the poor by the rich, to which he claims the Yakṣa to have ~~been~~ fallen a victim. Surprisingly he sees nothing wrong in the Yakṣa's failure to discharge his assigned duty with devotion. The playwright is unnecessarily harsh on Kubera, who to him ~~seems to~~ symbolizes the bourgeois culture.

The play is enlivened by a number of lovely songs for which the Sanskrit plays of Bengal are well-known. They are marked by sweetness, flow and lucidity, though at places they seem to be out of joint with the context. Within the constraints inherent in adapting a poem like the Meghadūta, the author has acquitted himself with ~~admirable~~ credit.

~~principal figure here~~

~~1.10.~~ MEGHADŪTAM

The Meghadūtam by Shiv Prasad Bhardwaj represents the first attempt ever made to adapt Kālidāsa's poem in the form of an opera. While the theme is trite, the technique employed to evolve it into a play is new which alone is enough to lend it a measure of charm. The author has done his best to distinguish the play from the host of earlier adaptations. His multi-dimensional equipment and innovative penchant have enabled him to impart the time-worn theme an aura of originality and skilfulness. Unlike Kālidāsa he has assigned the Yakṣa and the Yakṣī the respective names of Hemamālin and Mālinī. While the Yakṣa's unwillingness to leave the sweet company of his beloved led him to neglect the assigned duty of gathering the lotuses for Kubera at the appointed hour, and consequently earned him the exile, broadly coincides with the traditional account, the adaptation is marked by certain innovations. The sound of the conch intended to herald the day-break Kubera's rather hasty announcement of the punishment to the erring Yakṣa, the couple's begging of Kubera's forgiveness, the latter's softening, his undertaking to safeguard the Yakṣī against the miscreants and his advice to them to propitiate Śiva, owe themselves to the ~~soaring~~ fertile imagination of

the author. The counter-message by the Yakṣī is also new, though not unknown elsewhere. Besides ~~that~~, the play concurs with the Meghadūta, both in content and form, with verse ~~and~~ after verse rolling therefrom. The author's contribution lies in shaping the theme into dialogues and occasional multilogues. He, however, seems to be handicapped in dealing with the cloud. While the Megha appears to operate from the back stage in the better part of the play, making his conversation look unconvincing, if not unreal; from the fourth scene onwards he appears in human garb. The author, it seems, tarried in detecting the ~~absurdity~~ incongruity inherent in the earlier device. It is nothing short of a miracle that the author has achieved remarkable success in introducing occasional humour in the theme which it otherwise hardly admits of.

The play is remarkable in employing a novel technique. In it the backstage has been conceived as an inalienable appendage to the stage proper. Much of what occurs on the stage is supplemented by what emanates from behind it. The thunder of the cloud indicating his acceptance of the Yakṣa's request to go on errand to Alakā, propitious omens for the journey, the Pūjā in the Mahākāla temple are all indicated from behind the curtain.

The language of the play is marked by a chastity that is seldom witnessed

elsewhere. This is what was expected of a scholar well-versed in grammar and semantics. His expression is equally flawless with hardly any aberration of consequence. The poetic genius of the author has lent an exceptional charm to the verses in the play. As a gifted poet, he has perfect control on the metre. ....

...... All these excellences combine to make the opera a delightful reading. Representing the blend of old and new, the Meghadūtam is doubtless one of the finest modern writings. ....

12. ŚĀKUNTALAM

A one Act play consisting of three scenes by Ramavatar Mishra, the Śākuntalam seeks to attempt an epitome of the Abhijñānaśākuntalam of Kālidasa. While it cannot claim any originality in its theme, it is its presentation that assures the play a modicum of success and interest. The conversation between Śakuntalā and Priyamvadā in Act one the soliloquy of the nymph and her watch on Śakuntalā's movements, her carrying away Śakuntalā at the instance of her mother Menakā and Śakuntalā's long soliloquy have all been introduced by the author. It is interesting that though an abridgement of the Abhijñānaśākuntalam, it seldom reproduces a stanza or even an expression from it. It bespeaks the author's independent approach. The episode of the fawn in the soliloquy is also the author's innovation. Śakuntalā is more outspoken in the play both in expressing love ~~and~~ for Dusyanta and condemning him ~~Dusyanta~~. She does not desist from self-introspection as well.

The expression suffers from occasional lapses. आकांक्षते and सन्निहत् are the two most offensive forms. The use of vidhi in feminine is equally ~~repulsive~~ indefensible.

But these aberrations ~~can~~ hardly detract from his sincerity in condensing the original simultaneously maintaining an an independent approach.

meet theme for a play. That perhaps accounts for the decided predilection of the modern Sanskritists for exploiting it with zeal and verve. The author has supplemented the dramatic elements inherent in the episode with certain imaginative additions and innovations. He has thus fashioned a dialogue out of King's meeting with his preceptor Vasiṣṭha, with the latter divulging the cause of his issuelessness followed by his directive to wait upon the sacred cow Nandinī to offset the evil effect of the curse. The interesting conversation between Dilīpa and his queen Sudakṣiṇā is another important addition. With a view to imparting action to the theme, the playwright has introduced the dialogue of the hermit girls which serves to bring into relief their curiousity at the approach of the royal couple to the Āśrama. His innovative skill ~~is~~ again manifest~~ed~~ i.e. seen in the details he has worked out about Dilīpa's service to the cow. With these innovations the author has carved out a worthy play and has interspersed it with relevant stanzas from the original or those of his own composition. The latter are marked by mature expression which has a classical ring about it. By all standards, it is a successful play based on an ennobling theme.

16. GURUDAKṢIṆĀ

Yaduvaṁśa Mishra's Gurudakṣiṇā is

~~independent approach~~

16 ~~13~~. KAUTSASYA GURUDAKṢIṆĀ

Based on the well-known episode of Kautsa and Raghu, beautifully narrated in the fifth canto of the *Raghuvamśa*, the *Kautsya Gurudakṣiṇā* is a one Act play by Vasudeva Dwivedi. It means to dramatize the elevating story of ~~how~~ the brilliant student Kautsa insisted on paying *gurudakṣiṇā* to his teacher and how King Raghu despite the utter indignence to which he was reduced by his extreme liberality, met his demand by paying him the astronomical figure of fourteen crore *mudrās*.

Though shorn of literary merit and suffering from many an aberration in language and expression, it is prompted by the noble ~~ide~~ ~~motive~~ aim of bringing into relief the cordial and intimate relationship that existed between the student and teacher in ancient days. Kautsa and Varatantu symbolise it in abundant measure. Kautsa's aversion to worldly possessions is evident from his firm refusal to take even a penny more what he needed to pay his teacher. The play tellingly projects these noble ideals, its slimness notwithstanding.

17 ~~14~~. VĪRAVADĀNYAM

The *Vīravadānyam*, a sizable play in four Acts by Caṇḍikā Prasad Shukla, also bases itself on the same theme, though it has a wider canvas as the earlier part of

Raghu's life which symbolises his bravery has also been brought in to serve as a back drop to the episode of Kautsa, which illustrates his philanthrophy in an abundant measure. It thus seeks to deal with the entire story of Raghu and is not restricted to any specific incident of his life. But since he represents a worthy blend of bravery and munificence, the two aspects of his character are sought to be underscored in the play. ~~with transparent predilection~~ The theme proper is prefixed with the story of Dilīpa whose unflagging devotion culminated in the birth of such a great son as Raghu.

It is interesting to find that the author has picked up four incidents from the *Raghuvamśa* to describe them sequentially in the play. The first two concern themselves with the events before Raghu's birth while the last two are related to the events after it. The play therefore purports to dramatize the story of the philanthropist hero from his birth to his heroic deeds and phenomenal munificence, aptly illustrated by his fight with Indra and his gift of fourteen crores mudrās to the learned graduate Kautsa respectively. The play retells all that has a bearing on Raghu and thus stands apart from the playlets like *Kautsasya Gurudakṣiṇā* and forms a class by itself.

Raghu's anxiety that the young student

15. NĀNDINĪVARA PRADĀNAM

A tiny play by Vishvanatha Keshav Chatre Shastri, it represents an adaptation of the fascinating episode of Dilīpa and lion, so beautifully described by Kālidāsa in canto two of the Raghuvaṁśa. The episode abounds in dramatic overtones to the extent that it combines action, suspense, dialogue and supernatural elements to make it a

poem or paraphrases them in his own words. As a matter of fact, but for the stage-directions and connecting sentences, there is not much that can be claimed to be original so far as the expression is concerned. Even that is disfigured by many a glaring lapses and aberrations. सिंहस्य समर्पयति, स्वधनुषि तीक्ष्णा शरः सन्धत्ते, अर्थयति etc. are queer expressions. These apart; the play can be justly credited with a measure of success in retelling the known story.

should not have to approach anyone else prompts him to challenge Kubera for a fight and force him to shower gold in his treasury. He emerges as Vīravadānya from the situation. Since he owes both these qualities to his father who struggled hard to obtain him, it was but proper to weave together the strands of his pre-natal and ~~and~~ postnatal life.

The author is heavily indebted to the Raghuvaṁśa. He has bodily lifted quite a few of the relevant stanzas from the parent poem or paraphrased them in his own words. As a matter of fact, but for the stage-directions and connecting sentences, there is not much that can be claimed to be original so far as the expression is concerned. Even that is disfigured by many a glaring lapses and aberrations. सिंहस्य समर्पयति, स्वधनुषि तीक्ष्णा शरः सन्धत्ते, अर्थयति etc. are queer expressions. These apart; the play can be justly credited with a measure of success in retelling the known story.

Gurudakṣiṇā

[illegible] yet

by Yaduvamsha Mishra

another small play/on the well-known Kautsa-Raghu episode, which in the original is marked by an interplay of munificence and aversion to the worldly possessions. Of the three scenes, the last two amount to a verbatim paraphrase of the relevant verses of the Raghuvaṁśa, with the original occasionally slipping into the dialogue fabricated therein. The difference in the treatment of the various incidents is trivial. The first scene is all in the play that can claim a modicum of originality. ~~But~~ However, the dialogue between Kautsa and Varatantu as evolved therein, is rather pedestrian, bereft of the refined artistry. It also does not reflect the anger of the teacher alluded to in the original. Varatantu appears almost normal and asks for fourteen crore Mudras as a matter of course. His docility tends to mar the dramatic effect. To ask the king to come to the treasury to have a look at the treasure rained there, is amateurish. And Kautsa's acceptance of the entire haul of gold also reflects poorly on his character. Written in poor language, it does not rise above the common place.

17 GURUDAKṢIṆĀ

Because of its ennobling character and rich dramatic elements, the episode of Kautsa, described in the fifth canto of the *Raghuvaṁśa*, has prompted many a contemporary writers to dramatize the

Gurudakṣiṇā

[illegible] yet by Yaduvamsha Mishra

another small play on the well-known Kautsa-Raghu episode, which in the original is marked by an interplay of munificence and aversion to the worldly possessions. Of the three scenes, the last two amount to a verbatim paraphrase of the relevant verses of the Raghuvaṁśa, with the original occasionally slipping into the dialogue fabricated therein. The difference in the treatment of the various incidents is trivial. The first scene is all in the play that can claim a modicum of originality. ~~But~~ However, the dialogue between Kautsa and Varatantu as evolved therein, is rather pedestrian, bereft of the refined artistry. It also does not reflect the anger of the teacher alluded to in the original. Varatantu appears almost normal and asks for fourteen crore Mudras as a matter of course. His docility tends to mar the dramatic effect. To ask the king to come to the treasury to have a look at the treasure rained there, is amateurish. And Kautsa's acceptance of the entire haul of gold also reflects poorly on his character. Written in poor language, it does not rise above the common place.

theme. The present play by Ogeti Parikshit Sharma broadly follows the original theme with devotion. However, in order to impart it a drama from the author has made certain alterations and innovations ~~in the episode~~. The expression of anguish by the young pupils at the imminent departure from the āśrama after spending twenty long years under the benign care of their preceptor, Varatantu and their offer of gifts to him, is the author's creation. the Raghuvaṁśa ~~having~~ has nothing parallel to inspire it. Kautsa's insistence on paying him gurudakṣiṇā mainly to uphold the tradition also marks a material departure from Kālidāsa. While Varatantu's demand of fourteen crore mudrās concurs with the original version, no justification for this astronomical figure has been offered in the play. The introduction of the reciters of the krama, ghana, jaṭā and padapāṭha, who through their conversation dilate upon the munificence of Raghu, is also new to the play. So is the dialogue between Raghu and his minister which apart from describing the grandeur of the viśvajit sacrifice, serves as a prologue to the dramatic appearance of Kautsa on the scene. Just at the moment Raghu is the grip of anxiety about his ~~helplessness at~~ inability in helping a supplicant incase one were to come, their arrives Kautsa. According to

the playwright it was at the suggestion of one of his classfellows, Badarika by name that Kautsa decided to approach Raghu, the world-conqueror, for obtaining the huge amount. Both Badarika and his conversation with Raghu are the author's invention. Kautsa's meeting with Varatantu to offer him the fee with the latter advising him to return it to Raghu for the well-being of the people, marks anthor imaginative innovation of the author. As against Kālidāsa's version, Kautsa in the play accepts only fourteen crores of the amount offered to him. It raises him in stature, brilliantly underlining his aversion to material possessions.

Contrary to the fluent and lucid style, the language of the play is perhaps the most disgusting feature, tarnished as it is by a plethora of anomalies and aberrations.

नैक, राजान:, महाराजानम्, भुञ्जन्त:, प्रशंसामहे, वसिष्ये, निवसितुम्, उपविष्टुम्, आतनोतुम्, प्रोक्त्वा are some of the offensive forms that flout the Paninian grammar. Rather the grammatical lapses pertain to almost all the branches, namely compound, Gender, Sandhi, Kṛdanta etc. The expression also suffers, not unoften, from a nagging discordance ~~in~~ between agent and verb. At places the expression is cast in the vernacular mould. Some of such expressions may be listed here

1. तव विचारधारया अहं प्रभावितोऽभवम् ।

2. सर्वं जगत् जानाति ।
3. सर्वे एकरेखायां गच्छन्ति ।
4. बदरिकेन सार्धं हस्तचालनं कृत्वा ।

The Raghuvaṁśa was bound to influence the author's expression. At places he has paraphrased what Kālidāsa has said in the verse.

While the novelties that the author has introduced in it invest the play a distinct character, its language and expression combine to rob it of much of its sheen.

21 ~~18.~~ INDUMATĪPARIṆAYAḤ

A play in three sizable scenes by Narayana Mishra, the Indumatīpariṇayaḥ seeks to tell in drama form the story of the marriage of Indumatī with Prince Aja, beautifully described by Kālidāsa in the seventh canto of the Raghuvaṁśa. Though the play adheres to the original theme, it suffers from unnecessary padding and prolongation. It is a measure of the author's aversion to the balanced approach to the theme that he has ~~was~~ squandered away the whole of the first scene on the deliberation whether Aja should attend the svayaṁvara ceremony or not. The second scene is occupied with the ceremonial send off and such other banalities which could has been conveniently discarded or drastically compressed. Surprisingly the playwright has not made even the barest mention of the dejection of the rejected suitors in the svayaṁvara, who are described by Kālidāsa

with matchless delicacy. And Indumatī's intemperate and unseemly remarks against the prospective suitors project her as an arrogant and ill-mannerred girl.

The language and the expression of the play leave much to be desired. Particularly outrageous is the author's fondness for wrong prepositions which, not unoften, land him in tight situation. आपृच्छ्ता कुलगुरुः वसिष्ठः is one such instance. Here the preposition ān with prach conveys an altogether contrary sense. Similarly in वनं संव्रजेत्, अपमानं जनक इव विनीय, अनुगृहीता श्रीमद्वारा, sam, vi and anu have been used in place of pari, apa and prati respectively. Of other indefensible forms इति मौनः तिष्ठति राजा, उडुगणं इव लुण्ट्वा शत्रुपक्षम्, कुमारं शिरसि करौ निदधानः cry attention. Reversely the play occasionally has brilliant flashes which raise it in stature. The Dharmopadeśa of Vasistha, clearly remeniscient of Sukanāsa's advice to Candrāpida, is couched in beautiful sanskrit. The imaginative use of alliteration heightens the effect of the play. Inspite of its shortcomings the play ~~makes a~~ is a worthy attempt to give a dramatic form to the well-known story of Indumatī's marriage.

2.2.19. SĪTĀTYĀGAH

A tiny play in three scenes by Acuta Jatyarao Bobade, the Sītātyāgah purports to dramatise the pathetic story of Sītā's expulsion by her husband in deference to the

public opinion of the day. Though mainly based on the fourteenth canto of the Raghu*vaṃśa*, it is indebted to the *Uttararāmacarita*, as well.

Notwithstanding the author's claim to sound unconventional in the treatment of the theme, the beginning of the play with the information that Sītā has already been forsaken by Rāma looks odd. The second scene has psychological overtones. Besides Sītā's innocent observations and the comments of Lakṣmaṇa which are quite touching, the scene is a delicate study of the behaviour of Rāma, who is convinced that what he is out to do to Sītā is harsh and unworthy of him.

Though the episode of Sītā's exile has been well depicted in the play, it seems to suffer from a lack of cohesion. Her remark जननान्तरेऽपि स एव मे भर्ता भवतु after undergoing the sufferings inflicted by Rāma, has all the trappings of forcible transplantation.

Inspite of a fair degree of originality and the effort to produce dramatic effect within its limited compass, the play fails to measure ~~with~~ upto Kālidāsa's treatment of the episode. It was perhaps inherent in ~~to~~ the situation. He is dealing with ~~his~~ a theme that had been handled by one who was as great a dramatist as great he was a poet.

The play suffers from a number of

grammatical and syntactical irregularities But all in all it is not an unworthy production.

23 ~~20~~. SĪTĀTYĀGAḤ

Based on the same theme of Sītā's exile, it is a Radio Play in three small scenes by K.T. Pandurangi Like the piece studied earlier, it has been evolved out of the *Raghuvaṁśa* episode prefaced by its delineation in the *Uttararāmacarita* which it struggles to depict with its depth of emotions. It is thus based partly on the fourteenth canto of the *Raghuvaṁśa* and partly on the *Uttararāmacarita*. Verses from both the works are interspresed in the play. At times the author has paraphrased in prose the original verses from the *Raghuvaṁśa*. The play has its own small quota of prose and verse which are marked by fluency. By all accounts it is a worthy addition to the new generé of Sanskrit drama, the Radio Play.

24 PUNAḤSAṄGAMAḤ

The episode of the burning of Kāma, the *Kāmadahana*, as described by Kālidāsa in Canto three of his *Kumārasambhava*, is distinguished by many a dramatic trapping. No wonder, it has inspired several contemporary writers to present the theme in the garb of drama. The *Punaḥsaṅgamaḥ*, a play in five scenes by Ānand Jhā has

successfully exploited the episode to weave an interesting piece out of it. It owes its name to the fact that following the burning of Kāma Sati, reborn ~~as~~ as Pārvati, was ~~returned~~ reunited with Lord Śiva. The play makes a pointed reference to it in the third scene.

Kālidāsa had handled the theme with such finesse that the subsequent authors, howsoever gifted, are bound to suffer by comparison. The chief merit of the present play lies in its skilful use of the relevant verses of the *Kumārasaṃbhava* in describing various situations. The lament of Rati on the loss of her husband and the delightful conversation between Pārvati and Śiva disguished as a Brahmacārin deserve special attention in this ~~score~~ context. However, the reproduction of the Kālidāsa-verses in the description of the Himālaya seems to ~~have been~~ have been forcibly ~~imposed on the play~~ carried out and as such lacks dramatic justification for it. The conversation between Nārada and his pupil Sāmavrata, to which the description of the Himālaya owes itself, is otherwise happy and in tune with the character of the dramatic *personae* involved therein. Equally interesting is the dialogue between Pārvati and her friend Jayā, who does not hesitate to tease her senior friend through it invites a mild reprimand from her. The expertise of the author in weaving out delightful dialogues is evident

from the conversation between Himālaya and his wife and Himālaya and Nārada. The end of the play sounds rather prosaic. Śiva's reverting to his original form and his telling Pārvatī that he had disguished himself to test her sincerity, is shorn of dramatic appeal and looks commonplace, if not petty.

The Play bears testimony to the author's command on Sanskrit. His expression is almost unblemished.

25. MADANA DAHANAM

Based on the same theme, the *Madanadahanam* by Ramesh Kher is a musical *Nāṭikā* in two scenes. It has the distinction of having been put on ~~the~~ boards, and ~~the~~ broadcast by the Bombay station of the All India Radio. Though based on the *Kumārasambhava*, it does not reproduce any of Kālidāsa's verses. All the stanzas one encounters in the play are the author's own composition. And to add to the effect they have been set to ~~the~~ different *Rāgas* and *Tālas*. The originality of the author is manifested in the stage craft as well. The way he seeks to show the burning of Kāma on the stage is dramatic indeed. The sophisticated technique available today has considerably eased the difficult task.

The expression is marked by alliteration which produces a pleasing effect. *Yamaka*

has been employed to good effect, though occasionally the author is constrained to use uncommon words to attain it. However, at times his expression is difficult to construe, though it has a classical flavour about it. With no unnecessary accretions, the play makes a happy reading.

26. MADANADAHANAM

Written by Rishi Maharaj the Madanadahanam, a small play in three praveśaka's, also basis itself on the same episode, the burning of ~~the~~ cupid. The well-known theme has been subjected to a new and ingenious treatment in the present play, which is marked by several additions and alterations. The conversation of the gods in the divine-assembly which ~~contributes~~ gives the information that only the son born of the wed-lock of Śiva and Pārvatī could deliver the deities from the terror of Tāraka, purports to be the first innovation of the author. Rati's annoyance with Kāma at his delay and his efforts to calm her down with the information that Indra had entrusted him the job of disturbing the meditation of Śaṅkara, is also a new addition ~~to the theme~~. So is her suggestion to settle down elsewhere to ensure a peaceful life. The author's innovative faculty manifests itself in making Kāma appear before Pārvatī in order to secure her help in conquering Śiva and her possitive response to his rather

unusual request. Kāma in the play has been conceived as a king with spring as his commander-in-chief. As against Jaya and Vijayā, the friend of Pārvati has been assigned the name of Priyamvadā in the play. which ~~the name Priyamvadā~~ seems to have been inspired by the Abhijñānaśākuntalam. As a matter of fact, ~~the~~ conversation between Pārvati and Priyamvadā bears a striking resemblance to ~~with~~ that between Śakuntalā and Priyamvadā.

The play abounds in the relevant verses from the Kumārasambhava which are admitted herein either verbatim or in a modified form. ~~Occasionally the Kālidāsan verses have own language~~. The expression that can be rated as the author's own composition, though fairly good, is marked by occasional grammatical irregularities. At times it bears the imprint of modernism, e.g. सर्वे करतालिका कुर्वन्ति, न कापि आवश्यकता, महता सेवनं नाम प्राणैः सह क्रीडनम् etc. ~~have a ring of modern expression.~~ ~~परन्तु: अगत: छेतन्तु~~ are the ~~forms that are obviously indefensible~~. All in all, it is a welcome addition to the plays based on this theme.

~~24.~~ 27 TAPAḤ PHALAM

A Radio Play by K.T. Pandurangi, the Tapaḥphalam is an adaptation of the fifth canto of the Kumārasambhava. The playlet depicts the breathtakingly severe austerities of Pārvati which culminate in her

H. CHAYĀŚĀKUNTALAM

Though indebted to the Uttararāmacarita for the device of the shadow heroine and sharing much else with it, the Chāyāśākuntalam a one Act play by J.T. Parikh can legitimately boast of considerable novelty and charm.

Sure in her belief that Duṣyanta while returning home after his victory over the Asuras ~~was bound~~ would ~~to~~ halt at the hermitage of Kaṇva, Sānumatī decides to take Śakuntalā to the Āśrama so that she may have a glimpse of her husband. The sage Mārīca bestows upon her the power of being invisible with the result she is able to see everyone but none can see her. On seeing the old intimate places in the hermitage and remembering the cruel treatment he

had meted out to Śakuntalā, Duṣyanta falls into swoon twice. It is the touch of the hand of the invisible Śakuntalā that brings him back to senses on both the occasions.

The innovation of the author lies in bringing about the meeting of Duṣyanta and Śakuntalā, howsoever short, in Kanva's hermitage under completely changed circumstances and mental attitudes. The meeting is doubtless tantalizing because while Śakuntalā can see him, to Duṣyanta she is invisible. Duṣyanta openly confesses his guilt in having been excessively harsh to Śakuntalā. She, on her part, is convinced of his innocence. She is altogether a different woman as she leaves the hermitage after the short encounter with her husband.

The author is ~~expert~~ adept in drawing word-pictures and highlighting human-feelings. He also excels in depicting scenic beauties, though the influence of the parent play is visibly profound on the descriptions. The depiction of Pathos also claims acclaim. The author was probably not convinced of the efficacy of the curse brought in Kālidāsa's play to absolve Duṣyanta of his apparent guilt. He wanted him to repent for what he had done to the innocent Śakuntalā. This is precisely what he does in the *Chāyāśākuntalam*.

marriage with Śiva. Since her penance bears fruit in the appearance of Śiva before her, the play is, accordingly entitled as Tapaḥphalam. It is more in the form of dialogue. All the verses in the play have been borrowed from the parent poem. The prose has elegance and fluency ~~about it~~. The descriptions of Pārvatī's anguish and of the wide disparity in the life-styles of Śiva and Pārvatī are particularly happy. The author has carved out a good Radio Play out of the traditional theme.

29. PREMAPĀŚITAḤ ŚĀRṄGARAVAḤ

The Premapāśitaḥ Śārṅgaravaḥ represents the sanskrit randering by V.H. Subrahmanya Shastri of a work in a Dravidian language by K. Chandrashekhar. It purports to be a dramatic dialogue between Śārṅgarava, a pupil of Kaṇva and Priyaṁvadā, one of Śakuntalā's two friends. The dialogue takes such a turn that the uncouth Śārṅgarava falls in love with the same lady (Priyaṁvadā), who was admonishing him for his harshness to Śakuntalā. He comes under her spell to the extent that he goes to propose to her for marriage. This is what accounts for the title.

But for their temperament and likes and dislikes not much is known from the Abhijñāśākuntalam about Śakuntalā's friends, Anasūyā and Priyaṁvadā and the hermit-boys Śārṅgarava and Śāradvata. They appear to be mere apendeges to the towering Śakuntalā. There is however definite temperamental similarity between Anasūya and Śāradvata, and Priyaṁvadā and Śārṅgarava. The author of the present work has contrived a conversation between the rugged and vocal Śārṅgarava and Priyaṁvadā which so devlops that it climaxes in the union of their hearts, though nuptial bliss is denied to them for the ostensible reason that while Śakuntalā has not tasted it, it would be unfair for her friend also to enjoy it.

The young lady has the satisfection of sacrificing marital joy for the sake of her friend. For Śārṅgarava it was a test of his devotion to his lady love who was an embodiment of sacrifice. As in the case of Duṣyanta and Śakuntalā love had to be purified by suffering, so it had to be in the case of Priyaṁvadā and Śārṅgarava also. While Kālidāsa has introduced ~~to~~ the motif of curse, in the case of Priyaṁvadā and Śārṅgarava it is the aftermath of the curse that is intended to foster in them the desire to practice austeritise till the effect of the curse on the first couple lasts.

In view of the noble feelings that the inmates of Kaṇva's āśrama entertain for each other, the propriety of bringing about the marriage of Priyaṁvadā with Śārṅgarava may justly be disputed. It seems to offend the ethics of the hermitage and leaves a bad taste.

The language of the play is cast in the classical mould. It is marked by chastity and is generally free from grammatical lapses. With an interesting theme worked out in an elegant style the Mānasaśākuntalam play deserves full acclaim.

The Svapnavilasitam by S. G. Desai is a unique play in two Acts. Its uniqueness lies in the fact that it seeks to recapitulate the main incidents of all the three plays of Kālidāsa through two sets of characters, respectively consisting of his heroines and jesters. As the themes of Kālidāsa's dramas revolve round the heroines and the Vidūṣakas are a driving force behind all the actions of the heroes, no better groups of characters could have been choosen to present the highlights of the dramas. ~~with the difference that all the charactars are drawn from the parent plays~~. It is indeed

interesting and imaginative to deal with all the three plays of Kālidāsa within the narrow limits of this play. The lively conversation keeps up the interest all through. It is rather heightened by the wit and humour of the Vidūṣaka. Since they are all from the dramas of Kālidāsa they quickly make friends with each other. The induction of choice expressions from the parent ~~dramas~~ plays, skilfully woven in their talk lends the play an added charm. The dialogues are doubtless full of humour but the Hāsya could not have been the sole sentiment of the play. The Pathos is provided by the heroines who successingly relate their tales of woe. Their reference to their romance occasions the erotic sentiment. As Śakuntalā represents the quint essence of Indian womanhood, her story is related in detail. The story of Urvaśī has been mustered to attempt a comparative assesment of the two heroines - Śakuntalā and Urvaśī.

The language of the play is generally correct and idiomatic. There are however certain forms which cannot be defended at all. The author seems to have special weakness for turning the halanta basis into ajanta ones. That alone can explain forms like Durvāsḥ and Āyoḥ. The ṇatva in praṇastaḥ also offends ~~the~~ grammar. The form prāvartatām in duḥkhen me carṇau

puraḥ prāvartatām does not accord with carṇau. It should be replaced by *prāvartetām*. The language used for recounting the story of Śakuntalā is for all purposes a paraphrase of the relevant portions of Kālidāsa's play. It also has a sprinkling of good many words and expressions from the original.

Being a fantasy it is aptly named as *svapnavilasitam*. The play is marked by pleasing originality in bringing all the three dramas of Kālidāsa within the compass of a single play.

31 ~~27~~. ANTARVĀHINĪ

A play in six scenes by A. N. Vasudeva Sarma, the *Antarvāhinī* means to be a supplement to the *Abhijñānaśākuntalam*, though it has no ancient text to support it. As such the theme may ~~well~~ be rated as *utpādya*. With nothing able to restore Śakuntalā to normalcy after her humigiating repudiation by her husband, Menakā decides to bring her intimate friends, Priyaṁvadā and Anasūyā, from the hermitage of Kaṇva. She despatches two Vidyādhara youths for the purpose. They marry Anasūyā and Priyaṁvadā and conduct them to Śakuntalā in the *āśrama* of Mārīca to impart a healing touch to her wounded feelings. It is ingenious of the playwright to make Priyaṁvadā and Anasūyā the mental progeny of Kaṇva. Their marriage with the vidyādhara youths

heightens the interest of the play and provides rationale to their departure from the hermitage. The device of the painting used by the author to bring about their marriage, though interesting, is hardly convincing. The sprinkling of nectar on the unconscious girls (Anasūyā and Priyamvadā), who could not withstand the sad tale of Śakuntala's plight, is another innovation in~~troduced by the author~~. Though the various incidents and episodes are well connected, the marriage of Priyamvadā and Anasūyā seems to have been rather an abrupt affair. Their falling for the vidyādhara boys on merely seeing them ~~on~~ in the painting and meeting them after regaining consciousness seems to have been overdone. Inspite of the vital role that Anasūyā and Priyamvadā play in the Abhijñānaśākuntalam, they have not received full treatment in the play. They simply disappear after the fourth Act. The present play has turned focus on them with the avowed purpose of carrying their story to its climax. It has not only brought about their marriage but has also en~~a~~ssured that they remain with Śakuntala to help her regain emotional stablity. How enamoured they are of Śakuntalā can be gauged from the fact that they do not hesitate to sacrifice their marital joys to share her anguish.

The form of the play is disproportionate

to its contents. The theme that could have been conveniently disposed of in two or three scenes has been swelled to six scenes that are as good as independent acts. The author has unnecessarily streched the play to parade his poetic talents. Four of the six scenes have been unwisely squandered away on various descriptions which, notwithstanding their poetic worth, do not have much organic connection with the basic theme. As a matter of fact, the theme of the play is confined to the last two scenes besides a part of the first.

The play is rich in descriptions. The depiction of Āryāvarta from the aerial car is very charming. So are the descriptions of the Himālayas and the peace and tranquillity of the āśrama.

The play abounds in excellent similes, some of which are very original. A few of them are reproduced below.

1. गानमध्ये विलीना पयसि खण्डसितेव मे चेतना ।
2. हंसपक्षविशदेऽस्मिन् नदीपुलिने ।
3. महाब्राह्मणमनीषेव गम्भीरा अपि नैर्मल्यात् सुखोल्लङ्घ्याधस्तला वर्तते ।
4. शकुन्तला विरहेणानेन विच्छिन्नैकाङ्गेनैव देह इव सुतरां परिपीड्यते मे चेतः ।

Otherwise a delightful play, the Antarvāhinī is unhappily tarnished by many a faulty form and expression. The

anomalies relate to all sections of grammar. They combine to cast a shadow on its otherwise charming and sweet style.

The title Antarvāhini seems to denote that while outwordly, the events were taking a particular course, ~~in~~ inwardly they were moving in the opposite direction. Śakuntalā's friends are dramatically united with her at a time when they had left all hopes for it.

Because of its novel theme, poetic excellences, happy expression and sweet diction, the Antarvāhini is doubtless an elegant play. The author has succeded in bringing about the marriage of Śakuntalā's two friends which on his own statement, is his aim in writing this play.

32 ~~28~~. MĀNASAŚĀKUNTALAM

The Mānasaśākuntalam by J.A. Bhatta owes itself to the Śakuntalopākhyāna of the Mahābhārata which forms the source of Kālidāsa's immortal Abhijñānaśākuntalam also. The present play means to divine the mind of the great poet while he was engaged in writing the Abhijñānaśākuntalam, and his response to the different aspects of the original plot of the Mahābhārata as also to see as to how his love for nature, the emotion of love etc depicted in his works were visualized by him. The name Mānasaśākuntalam means the story of Śakuntalā in the mind of the master poet Kālidāsa

With nothing to match it, the *Mānasa-śākuntalam* is a unique play both in content and intent. It is the flow of thought in an individual Kālidāsa. He is the witness to his own thoughts, the critic to them and the compeer to them. Being his mental progeny, it is invested with a distinct individuality and character. It seeks to capure the story of Śakuntalā as it courses through his mind which has been given a complete form in the *Abhijñāna-śākuntalam*. The Abhijñānaśākuntalam marks the culmination of his thoughts, the climax to the drama that was taking place in his mind. The present play underscores some of the abiding impressions that the process left on him. He does not disapprove the lovemarriage brought about in privacy without formal rites and ceremony. However it has to be based on the union of two hearts that leads to the merger of their individual entities. Such a deep love cannot flower abruptly. It has to be nurtured by suffering which is manifested in the separation of the two lovers. It is this *tapas* that lends meaning and worth to what otherwise is a banal affair. This sacrifice needs the assistance of nature to purge love of passion. There has to be a happy interlocking of spiritualism symbolized by the incorporeal voice, materialism

symbolized by the king and nature symbolized by the *āśrama*. These are the seeds that Kālidāsa gathers from his vision of the Śakuntalā-story. The *Mānasa=śākuntalam* forms a background study of the working of his mind, his motivation and inspiration in weaving the plot of his *Abhijñānaśākuntalam*.

While it is a laudable idea to endeavour to study the working of one of the best brains in the world as it was engaged in giving shape to one of the greatest dramas ever written, it is almost impossible to put the *dramatis personae* on the stage because they simply do not exist outside the mental process of the poet. It will require all the ingenuity on the part of the stage-director to bring them on the stage.

The play is couched in a simple and idiomatic language. The grammatical aberrations are happily not many. The use of *arh* and *śap* in *Ātmanepada* is indefensible. ~~though~~ Though unpāṇinian, *vijñāpayati* has settled down as a current coin. The expression is influenced by the earlier works, specially the *Abhijñānaśākuntalam*. It is marked by lucidity and fluency. The *Mānasa=śākuntalam* has the distinction of having introduced a new type of Sanskrit drama and may thus be hailed as a pioneer work in the field.

30 KĀŚYAPĀBHIŚĀPAM

A one Act play in two scenes by Abhiraja Rajendra Mishra, the Kāśyapābhiśāpam seeks to give a new turn to the story of the

Abhijñānaśākuntalam. The author has picked up two episodes from Kālidāsa's play — the episode of the fawn Dīrghāpāṅga and the episode of Śakuntalā's Gāndharva marriage with Duṣyanta, and saught to give them a new orientation by supplementing them with some additions and innovations. The episode of Dīrghāpāṅga has been enlivened by inducting into it the incidents of the lion and the tiger cub.* While the lion had been responsible for the death of its mother, the fawn itself ? was attacked by the cub, provoking Duṣyanta to shoot an arrow which accidently killed it. Kaṇva's grief and the pronouncement of a curse on the killer by him, is also a new addition. It is to this incident that the play owes its title. The episode of Duṣyanta's marriage with Śakuntalā has also been given a new turn ~~orientation~~ in the play. The news of their marriage is conveyed to Kaṇva not by an incorporeal voice as in the parent play but by Gautamī in close succession to the news of Dīrghāpāṅga's killing. Kaṇva not only approves of the love marriage, he is so jubilant at it that he does not hesitate to change the course of the curse, though it offends the tradition.

The execution of the theme seems to be somewhat uneven. A major part of the play is devoted to the episode of Dīrghāpāṅga which finds only casual mention in the

Abhijñānaśākuntalaṁ. The report of its killing is closely followed by the report of Śakuntalā's pregnancy. While both were reprehensible, it was the first ~~one~~ which invited the curse, not the second. To violate Śakuntalā, the innocent Āśrama girl, was like violating the life of an innocent fawn. But while in the case of one it was loss of life, in the case of the other it was the creation of life. The disproportionate space allotted to the Dīrghāpāṅga episode prepares the ground for conveying the news of Śakuntalā's pregnancy to Kaṇva. It also serves to change his mood, with the result he ~~smothers~~ changes in course ~~the intensity~~ of the curse itself.

The expression of the play is influenced in no small measure by the parent play. The parrells between the two are in legion. Written in simple language the Kāśyapābhiśāpam acquits itself well in imparting new contours to the well-known story.

Because of its myriad virtues the Kālidāsamahotsāham by Hari Ram Chandra Divekar commands a high place in the galaxy of contemporary dramatic writings. It purports to be a devastating indictment of the miserable state of studies and researches on Kālidāsa in Indian Colleges and Universities. As a matter of fact, the play pours scorn on the whole system of education in the country. With students preoccupied with love-affairs and such other distractions and the teachers spouting half-baked information, the system presents a sorry spectacle. By making Kālidāsa a witness to what transpires in his name, the playwright has brought out with telling effect the hollowness and drift of the present society. Marked by peneterating humour and incisive satire, the play forms a class ~~is~~ by itself.

The Kālidasamahotsāham may well be rated as a revolutionary drama. Contrary to the common rut of Sanskrit plays, both ancient and contemporary, it does not draw sustenance from any of the ancient texts. It has been evolved out of the fancy of the playwright and thus the theme may justly be claimed to be *utpādya*, something rare in the entire history of Sanskrit drama. Nārada and Kālidāsa are described here to have descended from heaven to form a bridge under which flows the theme of the play. It is a different matter if despite the best effort of the author they still appear to be imaginary characters.

Notwithstanding the gripping novelty of the theme, its execution appears to be somewhat uneven. With unimpeded flow and coherence it flows smoothly up to the end of the third act. ~~It~~ In the last two acts, however, the various strands of the theme are loosened. They are infested with such incidents as may hardly be called coherent. The assumption of Śarmiṣṭhā's role by Mālavikā and Nārada's analysis of the *vyabhicāri~~f~~-bhāva's* in the verses sung by her in various *Rāgas* are hardly convincing. The act is overweigh~~t~~ted with the author's pedantry in the science of music. Kālidāsa's speech in the fifth act on how the Kālidāsa-festival should be celebrated also strikes a discordant note. It appears the

author has run out of steam in the last two acts, though they are full of serious matters. The so-called golden mean suggested for celebrating the festival also leaves us cold However, the play is marked by delightful humour which but for the episode of the sūtradhārinī looks natural. ~~But~~ By far the best humour is found in the scene in the classroom where the students indulge in practically everything except studies and the modernised Sanskrit teacher, though carrying bulky volumes, is a quack in the subject His predicament is poignantly brought out by the author. As a matter of fact he has a sharp eye and sharper wit and therefore does not fail to have a dig at ~~on~~ anything that he deems to be unseemly and jarring.

The playwright appears to be quite an expert in drawing pen-pictures. The graphic account of the teacher entering the classroom and preparing himself to teach his class with many gimmicks preceding the exercise, testifies to his keen observation and ability to capture the details of the object under description. In fact some of the descriptions in the play are simply delightful. The life-like-sketch of the Khadi-clad Sarvajñabhattācārya Śrīdāsa and two mod girls make a happy reading and succeed in focussing on all that is relevant about

them.

As the play is full of humour the Hāsya-rasa is found in abundance, so is Śṛṅgāra, though neither of the two can be rated as its principal sentiment. Since the students have a vital role to play in the drama and they are imbued with new constructive views, the utsāha or the mahotsāha inspired by Kālidāsa, Vīra may be admitted as its aṅgīrasa.

The language of the play is marked by simplicity and elegance. The conversational style invests it with special charm and interest. As the play deals with one of the most modern of the themes, it was natural for its expression to have been influenced by the vernacular diction. Some of the expressions in other languages have been borrowed in Sanskrit garb. A few of them may be noted here.

1. अहं सर्वदैव समाजेन सह वर्ते न कदापि पश्चात् ।
२. सर्वेभ्यः प्राक् आवां पृष्ठतमे आसने उपविशावः ।
३. सुदिनं सर्वेभ्यः ।
४. तेनात्र व्याख्यानं दातव्यम् ।
५. ज्ञानस्य क्षेत्रं प्रतिदिनं विस्तृतं भवति ।
६. न न इति कुर्वता अपि मया बहु भाषितम् ।
७. भवद्भ्यो धन्यवादं हृदयेन दास्यामि ।
८. तर्हि कथय किञ्चिद् सुवर्णमहत्त्वम् ।

~~Since the play is~~ Being unconventional in its approach, it does not always conform to the precepts of dramatology. It has no hero, no

heroine, no formal nāndī. Prakrit has been avoided throughout the drama. The three unities are generally observed. The playwright also follows the clever method of introducing a play within a play. It has dispensed with both the sūtradhāra and the vidūṣaka. Instead their female counterparts the sūtradhārini and the vidūṣikā have been inducted in the play. It perfectly accords with ~~his~~ the author's unorthodox approach to the play.

With so much novelty and freshness, the Kālidāsamahotsāham blazes a new trail in Sanskrit dramatics. It abounds in so many excellences that it may unhesitatingly be hailed as one of the finest dramas of the present century.

CHAPTER FIVE

CORPUS OF RESEARCH ARTICLES

CORPUS OF RESEARCH ARTICLES

Apart from the articles included in the 'Essays on Indology' and 'Studies in Sanskrit and Indian Culture in Thailand', Dr. Shastri contributed, over the years, a host of research articles to the plethora of leading journals and Felicitation volumes. Taken together, they number no less than eighty and form by themselves a mass of formidable literature. The width of their sweep is matched by the depth that distinguishes their exposition. The articles concern themselves with such diverse disciplines as grammar, philosophy, linguistics, classical literature, history, culture, epigraphy and the contemporary Sanskrit literature that fascinated him, as a gifted poet himself, to the extent that two full-fledged volumes have sprung from his sustained researches thereon. The Corpus of Dr. Shastri's articles serves to highligh the varied dimensions of his profound equipment in an abundant measure. The author has boldly picked up some of the tangled issues for critical evaluation and brought to bear his manifold equipment in resolving them. While most of Dr. Shastri's articles are independent entities, a sizable number are thematic in character. The burly Yogavāsistha and Kālidāsa besides Sanskrit Grammar have been his favourite subjects of study. His exhaustive

researches, spread over more than three decades, on the three have led to the emergence of a number of illuminating papers on each discipline, which, as distinct units, make as fascinating a study as full-fledged volumes.

(a) ARTICLES ON THE YOGAVĀSIṢṬHA

As seen earlier, 'The Rāmāyaṇa - A Linguistic study' emerges as a authoritative study of the various aspects of the language of the Ādikāvya. Dr. Shastri had drawn an ambitious plan to undertake an in-depth study of the poetry and language of the *Yogavāsiṣṭha*, as well. While the onerous task is yet to be accomplished, as a result of his intensive studies in the *Yogavāsiṣṭha*, over the years, he has published a series of perceptive articles on its various aspects, which, clubbed together, match a sizable volume. The language of the *Yogavāsiṣṭha* has expectedly claimed the majority of the articles. Of the remaining two, one is introductory in nature and seeks to set forth the broad outlines and character of the work, while the other is addressed to an analysis of its poetry. Leaving aside the study in its vocabulary, published in the Indologica Taurenensia, the other articles of the series were contributed to

the journals of the land.

(i)

THE PLAN OF THE YOGAVĀSIṢṬHA

Introductory in character, 'The Plan of the Yogavāsiṣṭha'[1] forms the first link in the chain of the author's articles on the Yogavāsiṣṭha. It seeks to analyse briefly the contents and character of the stupendous tome. The Yogavāsiṣṭha is divided into six chapters of uneven size, respectively named as Vairāgya, Mumukṣu, Utpatti, Sthiti, Upārāma and Nirvāṇa. Of these, the Nirvāṇa-prakaraṇa is by far the most hefty, being itself split into two parts, Pūrvārdha and Uttarārdha. As stated in the work, the Yogavāsiṣṭha comprises as many as 32000 verses. However, the Nirṇaya Sāgara Press edition differs in having only 29289 verses. On its own testimony, it was at the intercession of Brahmā that Vālmīki composed the Yogavāsiṣṭha so that people may obtain release from the cycle of misery in the world. Written in the form of a dialogue between Rāma and Vasiṣṭha the Yogavāsiṣṭha was recited by Vālmīki to Ariṣṭanemi who, as a consequence, attained liberation in his life-time itself (jivanamukti). In order to invest the mass of drab philosophical doctrines

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[1] Studies in Indology, P. 60-63.

enunciated therein with interest and charm, Vālmīki has given it a highly poetic cover. The Yogavāsiṣṭha in fact has all the trappings ~~that form inalienable component~~ of a kāvya. The induction of all the major sentiments in addition to the Śānta, and poetic descriptions of the natural phenomena, battles, floods and wild-fire combine to testify to the author's anxiety to invest the philosophical work with poetic ~~charm~~ vibrance.

The first two cantos of the Vairāgya-prakarṇa form a prologue to the work proper. The actual Yogavāsiṣṭha stretches from the third canto of the Mumukṣu-prakaraṇa to 213th canto of the second half (uttarārdha) of the Nirvāṇa-prakarṇa. From the 214th canto the Yogavāsiṣṭha heads towards conclusion and it reaches its culmination in the 216th canto.

P. C. Divanji detects six sheaths of Ātman in the work.

(ii)

THE DATE OF THE YOGAVĀSIṢṬHA

As is evident from the title, the article on 'The Date of the Yogavāsiṣṭha'[2], means to come to grips with the highly debatable issue of determining the probable date of the work. The

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[2] Modern Researches in Sanskrit : Dr. Vīramani Prasad Upādhyaya Felicitation Volume, P. 77-95.

author has herein sought to refute the views of his predecessors like B.L. Atrey, P.C. Divanji and Shiva Prasad Bhattacarya as a prelude to establish his own.

B.L. Atrey is convinced that the *Yogavāsistha* was written some time in the 5th century A.D. His strongest arugment to uphold the contention seems to be that some of the verses of *Yogavāsiṣṭha* have been bodily lifted and inducted in Bhartṛhari's twin works, the *Vairāgyaśataka* and the *Vākyapadiya*. As Bhartṛhari is known for certain to have died in 650 A.D., it has to be assigned a date postively anterior to the middle of the seventh century. In his view the unmistakable implication of the frequent occurrence of the word *vivarta* in the *Yogavāsiṣtha* in contrast to Bhavabhūti's solitary use, is that the *Uttararāmacarita* is a subsequent work. According to Atrey the author of the *Yogavāsiṣṭha* has incorporated the whole of *Meghadūta* in the body of mere three verses. The ambiguity and lack of cohesion that mark the Non-dualistic Vedānta philosophy, as it is enunciated in the *Yogavāsistha*, are, in his opinion, sure pointers to its anteriority to Śankara.

Dr. Shastri has controverted threadbare Atrey's views on the issue. He is unequivocal in the belief that the authors of the *Vairāgyaśataka* and the *Vākyapadiya*, are two

distinct persons. Bhartṛhari the grammarian is known to have flourished in the Third century A.D. It is no better than a conjecture to identify him with the author of the Vairāgya-śataka. Thus it is the Yogavāsiṣṭha that is indebted to the author of the Vākyapadiya for the verses that it shares with Bhartṛhari's treatise on grammar. It is equally ridiculous to predate it to Bhavabhūti on the bare frequency of the use of an innocuous word like vivarta. Contrary to Atrey's assertion, the Yogavāsiṣṭha does not embody the summary of Kālidāsa's famed poem, the Meghaduta, it has merely borrowed from it the lovely device of making the cloud a messanger. Moreover, the Yogavāsiṣṭha has adopted the well-known line Adreḥ śṛṅgam harati pavanaḥ with slight modification. One of Bhavabhūti's verses is also found in it, in a corrupt form. It is therefore simply impossible to assign the Yogavāsiṣṭha a date prior to the author of the Uttararāmacarita. Besides that, a line is found bodily lifted from the Mandsor Pillar Inscription of Yaśodharman in the Nirvāṇa-prakarṇa. Of the Yogavāsiṣṭha. A date prior to Yaśodharman, who is known to have ruled from 525 to 535 A.D., is therefore simply unthinkable for the Yogavāsiṣṭha.

The author of the Yogavāsiṣṭha was an heir to considerable literary activity. The

use of the most lovely form of alliteration, popularly known as Antyānuprāsa, is overwhelmingly believed to have started under the impact of the Prakrits, in the tenth century A.D. The frequency of the Antyānuprāsa, overabundance of the onamatopoeic words, formations influenced by the Prakrits and its highly ornate style combine to prove it beyond ~~prove~~ doubt that the Yogavāsiṣtha cannot in any way claim for itself an early date. But for the spanner thrown in by its compendium, prepared by Abhinanda in the nineth century A.D., it would have been plausible to assign the Yogavāsiṣtha to the second quarter of the 10th century A.D., as P.C. Divanji had actually done it. Dr. Shastri is of the opinion that the Yogavāsiṣtha has undergone considerable modifications, down the years. The original work must have been comparatively smaller and more homogenous, though it would be unfair to attribute it with P.C. Diwanji to Vālmiki, because in view of the wide divergences that mark the language of the Rāmāyana and the Yogavāsiṣtha, the two could not have emanated from the same ~~pen~~ source. The episode of Yaśaskaradeva in the Yogavāsiṣtha, which incidentally forms the bedrock on which Diwanji has sought to raise the edifice of his views, is evidently a later addition. According to Dr. Shastri the original Yogavāsiṣtha might have acquired the present form around 850 A.D.

The popularity of this massive treatise might have necessitated to have its epitome within the space of fifty years. Abhinanda readily met the desideratum by his Yogavāsiṣṭhasāra. Thus while the Yogavāsiṣṭha is later than the grammarian Bhartṛhari, Kālidāsa and Bhavabhūti, it is decidedly earlier than Śaṅkara, the doyen of Advaita philosophy. In view of its contradictory and incoherent philosophical doctrines, it would be unreasonable to presume that the author of the Yogavāsiṣṭha had access to the most perceptive and authoritative exposition of the Advaita philosophy by Śaṅkara, enshrined in his Bhāṣya on the Brahmasūtra. Even if the Yogavāsiṣṭha knew the Bhāgavatapurāṇa, it would be hard to escape the above conclusion because contrary to the popular belief, the Bhāgavata, according to Dr. Shastri, ~~should~~ is to be referred to the 5th century A.D., and not the 10th as Shiva Prasad Bhattacarya ~~took~~ it ~~to be.~~ is known to have done it.

(iii)

THE YOGAVĀSIṢṬHA — A STUDY IN VOCABULARY

Third in the series, 'The Yogavāsiṣṭha — A study in Vocabulary',[3] amounts to a perceptive analysis of the mass of peculiar vocabulary of the Yogavāsiṣṭha. ~~In~~ In order to cope with the formidable bulk of material and to ensure

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[3] Indologic Taurinensia, Italy, Vol. VII, 1980 P.

homogenity to the presentation, the vocabulary has been divided into two broad sections : (i) Unfamiliar words or familiar words with rare meanings, (ii) Made-up words.

In the first section are encountered a host of astonishingly rare words. Of the array of such vocables, some are based on similarity, some denote particular meanings against their general sense, quite a few are ~~the~~ deśī words which the poet has admitted with or without modification, some have undergone extension in their meanings, some Prakrits words have also been inducted in the work, some familiar words have been tortured to yield extremely rare sense, while others may be treated as a miscellaneous lot. Carma = chaff (3.107.9), kiṇa = hollow of the tree (3.70.42) and lāṅgūla = tongue-shaped iron hanging from the bell (5.54.3), besides others represent the first category. Ceṇdaka = support for the water-jar (3.107.9) is evidently a deśī word. Kaccha (Kakṣa) = armpit (3.38.5) is borrowed from the Prakrits. Janya (war) is used in the extended sense of a warrior (6.114.9). Mṛdvīkā = extremely tender (6.92.37) has been used in the sense of its original. Kṣubdha and vikālita have suffered modification or degeneration to mean 'harassed'. Bhramī = lack of balance in thinking (6.4.47), lekha = dug out channel (3.70.45), phalinī = wish-granting creeper (5.61.33), rīti = brass (6.101.40), śābdika = noisemaker

(6.59.5), saṁkhyā = light (5.80.5) are such words as are well-known by themselves but have been used in peculiar senses. Of the other notable words aṅgaruha = wing (5.61.5), asthila = intricate (6.180.15), āpātanikā = preface, introduction (2.18.49), bhissā = skin (6.127.16), kaśyā = swoon (6.111.4), palyūla = (6.24.8), pādu = horse's shoe (3.19.8), sāra = whole (Hindi sārā) (3.108.18) and sukta = honey (5.89.29), besides a number of others, are conspicuously noteworthy.

The author of the Yogavāsiṣṭha has used altogether peculiar words for the deities, trees and flowers, insects, birds etc. also.

Among the words that have been cooked up to suit the author's fancy, the following deserve notice by virtue of their peculiar construction and the rare meaning that they are made to convey.

Agrasuti = Basin (6.7.15), Asuradeśika = Śukrācarya (5.58.13), Avakaranila = wind at the dissolution of the universe (4.47.79), Bhavacārin = prāptānnabhakṣaṇasila, one who has the habit to eat whatever he obtains (6.196.17), Lobhalinga = Addicted to carnal pleasures (3.107.46) Ṛtutvam = Ṛtunām ṛtutvam minoti paricchinatti, the sun (5.47.20), Vanala = Vanam jalam asyāstiti, the cloud, Taptakāñcanarut = Taptakāñcanamiva rauti dhvanatiti, Fire (5.83.5), Ājyapa = deity (6.14.3), Vyomaplava =

aerial car (6.6.32), Taptanadī = mirage (6.52.5).

The following, on the other hand, are some of the interesting words that have been picked up verbation from the Prakrits or are influenced by them.

Kāṭa = clash (3.38.3), Pāṭa = to tear asunder (Hindi Phāḍanā) (6.112.13), Peṭaka = Box (5.46.8), Ṭāla = to evade, Hindi Ṭālanā (6.117.5), Guṭikā = small ball (6.107.22), Āsphoṭaka = sheild (3.50.26)

(IV)

NOTES ON THE LANGUAGE OF THE YOGAVĀSIṢṬHA

Apparently the article[4] ~~on 'Notes on the language of the Yogavāsiṣṭha'~~ seems to have an extromely extensive sweep; however, it is primarily devoted to an indepth study of the onomatopoeic words with which the Yogavāsiṣṭha is infested to the extent that it may well be claimed to be the most imposing thesaurus of this class of words. Other tendencies discernible in its language have been disposed of, rather brusquely, in merely three pages.

Though the onomatopoeic words are interspersed throughout the length and breadth of the treatise, they are nevertheless encountered most in the descriptions of battles, wars, floods, conflagration and such

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[4] Annals of Bhandarkar Oriental Research Institute, Golden Jubilee Volume 1968 P. 313 - 323.

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other natural or man-made catastrophies. Their overabundance is matched by the frequency with which they occur in the text. It is a measure of the fancy the author had taken to the onomatopoeic words that some of them have been admitted in the work with incredible frequency. Thus *gharghara* occurs as many as thirty times, *ghuṅghuma* twenty five times, *caracara* seventeen times, and *paṭapaṭa*, *kreṅkāra* and *tāṅkṛta* have been respectively used ten, eight and ten times. *Raṇaraṇa* and *huṅkāra* concur in having being employed six times apiece. The reason for this typhonic frequency is not far to seek. Some of the sounds are so common that they come to be associated with a large number of things, slight variations notwithstanding. The words to denote them would also be necessarily the same. It is thus that the word *gharghara* is used in the *Yogavāsiṣṭha* for the din of the battle, the sound of chowries, the gurgling of the river-water. It is, however, most frequently used for any mixed or confused noise, though it has also been pressed into service to express the rumblings of the cloud and the surging water of the ocean. Likewise the word *ghuṅghuma* does not represent the humming of the bees alone. It denotes many other sound besides the buzzing of

the mosquitoes.

Of the plethora of unfamiliar and strange onomatopoeic words used in the Yogavāsiṣṭha, bhamadbham, bhaṅkāra, buḍabuḍa, caṅkāra, chalachala, capacapa, cīcīkucī, drāṅkāra, kaṇakaṇā, kāṅkāra karakara, khaḍakhaḍa, kiṭakiṭa, krāṅkāra, kucakuca, kuhakuha, kavatkāra, salasala, śalaśala, śamaśamā, śaṇa, śaṇaśaṇa, śavaśava, śukaśuka, sūtkāra, ṭakaṭaka, tavatava, timatima, and timitimi call special attention by reason of their peculiar form. Most of these words are seldom found elsewhere in literature.

One of the peculiarities about the onomatopoeic words used in the Yogavāsiṣṭha is that some of them are not used alone. more often than not, they are found strung together. Ātkāra, dātkāra, sūtkara, utkāra etc. represent this class. Similarily buḍabuḍa is found used in the Yogavāsiṣṭha with halahala, caṅkāra with cītkāra, ghuṁghuma with gharghara, rutkāra with chamachama, śavaśava with bhāṅkāra and sītkāra with kaṇasaṇa. The analogy of sounds seems to account for their association.

The way the onomatopoeic words have been introduced in the Yogavāsiṣṭha is no less interesting. Not unoften they are found used with the derivatives of the root kṛ like

kāra, krti, krta etc. Occasionally they are clubbed together with words like ārava, ārāva, śabda, dhvani, āsphota, ātopa and the common iti. Sometimes they have been given the form of denominative verbs. The forms like cimacimāyate, kacakacāyate, salasalāyate, chalachalāyante, śukaśukāyante serve to illustrate the tendency. Participial forms of the denominative base derived from an onomatopoeic word, such as calacalāyat, gudagudāyat, khanakhanāyita are also used in the Yogavāsistha. Besides the akārānta onomatopoeic words, ākārānta words are also met with. At times the present participle forms of the roots are used along with the onomatopoeic words. These roots themselves may be rated as onomatopoeic in character. While sometimes these present participle forms are used independently, at others they are appended to the other onomatopoeic words. In the latter case they serve to bring out the sense of the onomatopoeic words with which they are joined, with greater force and clarity.

Besides the profusion of onomatopoeic words, Prakritism, ellipsis, tautology, abbreviated forms are some of the notable characteristics of the language of the Yogavāsistha. They also have been accorded due treatment in the article.

PRAKRITISMS

As hinted earlier, a sizable mass of Prakrit words has been admitted in the vocabulary of the Yogavāsiṣṭha. Apart from those noted above, Pāṭa = width (6.122.13), Helana = to shake (6.11.11), Puṭaka = packet (5.46.8) and Kharpara = skull (6.53.9) are noteworthy.

The author of the Yogavāsiṣṭha has coined some new words with Prakrit suffixes. Thus maṅkola and kaṅkola have ola suffixed to them. The words harṣula and tarṣula have been formed with the suffix ula added to karṣa and tarṣa respectively. Patrāla and śirāla with the suffix āla are other peculiar forms.

Prakrits have been instrumental in introducing changes in the meanings of some of the words, as they are used in the Yogavāsiṣṭha. Thus it is under the influence of the Prakrits that the word prānta in the work stands for a province, though originally it means corner. The expression mām nidrājagāma, which sounds strikingly modern, bears the unmistakable imprint of the Prakrits. The use of the roots lag, mṛ and gal in the sense of 'to stick', 'to beat or strike' (Hindi māraṇā) and 'to melt' respectively also owes itself to Prakritism.

ELLIPSIS

Not unlike the *Rāmāyaṇa*, the *Yogavāsiṣṭha* is interspersed with a number of elliptical expressions, which, as they stand, are incomplete in meaning and have to be supplemented by inducting new word/words to enable them to yield a coherent sense. Though the tendency itself is not peculiar to the *Yogavāsiṣṭha*, it is the omission of verb that distinguishes its elliptical constructions. Some such instances deserve notice.

(i) *atha tasmin raṇe bhītyā sāpekṣatvam upāyayuḥ*. IV. 29. 16 (*jīvane*)

(ii) *vivekadhanasambhārān sthito'smi parameśvaraḥ*. V. 35. 46 (*prāpya*)

(iii) *sthiramaṇinibham ambho vāriṇi vārinile*. V. 67. 45 (*militam sat*)

(iv) *deśakālavaśād eva tucchasyātucchatām iha* V. 63. 12 (*manyante*)

SHORT FORMS

The use of abbreviations for fuller forms is another tendency that the *Yogavāsiṣṭha* shares with the ancient texts. Thus *bāla* (VI (ii) .14.15)/ and *druma* (V. 48. 3) stand for *bālatantu*, *daśa diśaḥ*, *dināntasādhya* and *śmaśānadruma* respectively.

/ *daśa* (VI (ii). 145. 47), *dinānta* (VI (ii). 196. 15)

TA~~N~~UTOLOGY

Tantology is evident in *sajjanajana* (VI.12.35) and *krauñcācalagiri* (VI.115.11).

VERBS WITH COGNATE OBJECTS

~~In~~ In *cintām cintayatīti ca* and *krīdābhiḥ krīdayate* the verbs have been used with cognate objects. Formed with the same root the object in the sentence does not add anything new to the meaning and should better be dropped.

(V)

PREPOSITIONAL VERBS IN THE YOGAVĀSIṢṬHA

'Prepositional verbs in the Yogavāsiṣtha'[5], the next article in the series, unfolds a different aspect of the language of the Yogavāsiṣtha. The tendency to use more and more prepositions with various roots to convey a whole corpus of meanings has been so strongly pronounced since very early times that a host of roots, both Vedic and classical, came to have restricted circulation or fell altogether into disuse. The Yogavāsiṣtha seeks to perpetuate the tradition by prefixing a number of prepositions to an array of roots to unravel a variety of meanings. The various

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[5] Journal of the Asiatic Society, Vol. IX, No.1, 1967, P. 49-64

meanings may not be always clear or easily intelligible, but they have the undoubted merit of shedding welcome light on the history of the meanings that many a prepositional verb came to acquire in later literature. Some select roots and the meanings they denote with different prepositions may be noted here.

√बन्ध्

अनु + बन्ध् = Favourable or unfavourable conduct. अनुबन्धपरे जन्तावसंसक्तेन चेतसा । V. 77.13 This sense is not met with elsewhere in literature.

अनु + बन्ध् = to force or to compell. अबलामनुबध्नाति भामेष किल नागक: । IV. 7.22

√धा

The root dhā has been generally used with the prepositions sam, ā(ṅ), sam + ā(ṅ), anu + sam and anu + vi. Its use with sam + ā in the form of the noun samādhāna in the sense of concentration, meditation is, however, most frequent. With only sam, the root alternately means 'to preserve a secret' and 'to keep in mind', both of which are highly uncommon. रहस्यं भृगु भो राजन् ...... चोदित: सन्दधासीदम् (VI. 157.2), फलस~~फ~~ धीनि कर्माणि (V. 18.16). With anu and sam, it occurs several times in the sense of 'thinking'. शिथिलीभूतवासन: कुर्वन्नपि फलं नानुसन्दधाति (IV 38.6).

√ग्रह्

With ud, the past participial form udgrahita is used in the Yogavāsistha in the sense of 'pronounced' and '~~throughly~~ thoroughly grasped' (VI·181·14; IV·57·28) respectively.

√हन्

उद् + हन् = 'to move in an uncontrolled manner', 'to behave haughtily or insolently. The sense is preserved in 'uddhati', used in the verse

अन्धानामुद्धतिर्येयं सादृश्यायैव जायते (V·82·20)

परा + हन् = deformed, disfigured शुभाशुभप्रसर-पराहताकृतौ .... मनसि (IV·42·52).

उप + हन् = Used in the past participial form upahata, the root with upa means 'to overpower' (IV·21·39-40) and 'to wither' (IV·8·15)

√हृ

Hr is the root with which the largest number of prepositions have been used in the Yogavāsistha. Of these too the uses with āṅ (ā) far outnumber those with other prepositions. Prefixed by ā, it conveys a variety of meanings, some of which merit notice.

आ + हृ = 'to do'. साम्प्रतं कार्यमाहरन् । V·13·39

आ + हृ = to withdraw unto oneself आहृत्य सर्वभोगेभ्यो मनो मर्कटचञ्चलम् । V·1·9

आ + हृ = to earn पुनरप्याहरन् धनम् । V·25·3

आ + हृ = to accept ततः प्रभृत्यसौ द्रव्यं नाजहार न चात्यजत । V·12·3

आ + हृ = to eat. While the meaning is preserved in āhāra, its verbal use is rather unusual. The author of the Yogavāsiṣṭha has used it twice in its verbal form.

निर्वासनः शान्तमना वद व्रज पिबाहर । VI (ii).106.24
सार्धं स्वपरिवारेण शीघ्रमाह्रियतामिति । VI (ii).134.14

सम् + हृ = to withdraw, to conclude.
संहरन् प्रस्तुतं वस्तु । VI (i).1.22

सम् + उद् + आ + हृ = to proclaim. सिद्धैर्वातवसिष्ठाख्यस्ते-
रहं समुदाहृतः । VI (ii).95.9
समुदाहृतः = प्रकीर्तितः ।

अभि + आ + हृ = to go about, to follow (the routine course), निजमभ्याहरन् क्रमम् ।
VI (ii).198.34

उप + हृ = to do, to perform. प्राप्तकर्मा यथान्यायं
काले काले ह्युपाहरत् । VI (ii).216.15

उप + आ + हृ = to make use of. नष्टं नष्टमुपेक्षस्व
प्राप्तं प्राप्तमुपाहर । IV 46.7.
उपाहर = उपयुंक्ष्व ।

अव हृ = to avoid. रतिञ्चावहरेत् समम् । IV.24.44

√कृ

Strangely enough the prepositional use of √kṛ, which is otherwise perhaps the most popular root, is limited to a few stray verses in the Yogavāsiṣṭha.

आ + कृ = to pervade खमिवाकृतम् । VI (ii).181.8
आकृतम् = समन्तात् कृतम् ।

आ + कृ = to lessen. मुक्तश्चलितुमाकर्तुं शक्नोति न
मनागपि । V.85.9

√मृश् It is coupled with parā most frequently, and with parā conveys a large variety of ~~senses~~ meanings. Some of the more interesting meanings may be listed here.

परा + मृश् = to touch. तातचूतकदम्बाग्रपरामर्शसौगन्धय:। VI (iii) . 114 . 21

परा + मृश् = to think (to touch mentally) परामृष्टं विशिष्टं हि इष्टं नष्टं न भावितम्। V. 9. 14

परा + मृश् = to rub off, to do away with. अज्ञानं ज्ञप्तिबोधेन परामृष्टं प्रणश्यति। VI . 61 . 23

परा + मृश् = to clash. परस्परपरामर्शात् कुन्ताद्यायुधपंक्तय:। VI . 108 . 44

It is interesting to find that the basic sense of mṛś (touch) is at the root of the various meaning it came to convey with parā.

√स्था The root is most frequently used in the work with sam, though generally it does not add to the sense.

सम् + अधि + स्था = to supervise. वेदोक्तं मखनिर्माणकार्यं समधितिष्ठति। V. 75. 23
Here sam is redundant. The intended sense is well conveyed by adhi alone.

आ + स्था = to exist. इत्थं गतास्थितिरियं किल रामभद्र। IV . 59 . 55

√या
सु + अभि + आ + या = to come that side comfortably.
चूडाला राजकार्याणि कृत्वा स्वभ्यायायौ। VI . 56 . 25

√वृत्

आ + वृत् = to roll. शयनावृत्तिनिक्षेपपर्याकुलितशेखरम् । VI (ii). 108. 9

अभि + वृत् = to pass time. अभ्यवर्तत वै काल: । VI (ii). 149. 3

√युज्

आ + युज् = to make use of. रसातलरसायोगात् तृणगुल्मलतादय: जनयन्ति यदर्कम् । V. 68. 19

सम् + आ + युज् = union. द्रष्टृदृश्यसमायोगात् । V. 8. 9

(vi)

TADDHITA FORMATIONS

The rich crop of Taddhita formations that abounds in the Yogavāsiṣtha has been dealt with by Dr. Shastri in two independent articles. Contributed to the Annals of Bhandarkar Oriental Research Institute, Diamond Jubilee Volume[6], the short article 'A Note on Ka (Kan) Ending words in the Yogavāsiṣtha' undertakes a rapid survey of the constructions formed with the Taddhit suffix Kan (Ka).

Pāṇini has ordained the use of Kan in the sense of the stem itself (svārtha), diminution (alpa), analogy (sādṛśya) and reproach (kutsā). The suffix is found employed in the Yogavāsiṣtha in all the prescribed senses, though its use in svārtha

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[6] P. 969 - 970

far outnumbers the other meanings. It is, however, ironic that the formation with kan in this sense looks far more clumsy than the one without the suffix. Thus in comparison to the well-known and widely accepted Moha, Mānava, Kuvikalpa, Ramya, Khaṇḍa, Lava, Parama, their kan-ending forms Mohaka, Mānavaka, Kuvikalpaka, Ramyaka etc. doubtless sound awkward.

While the kan suffix introduces changes in the meaning of the stem, the formation in the Yogavāsistha retains the original sense. Mūlaka and Puspaka, for instance, are settled as the names of raddish and aerial car, but here they do not mean anything different from mūla and puspa.

Occasionally kan is found used with the abbreviated form of the word. In Kalpaka, for example, the suffix has been used with Kalpa which represents the shorter form of Kalpavṛksa. Ālika on the other hand, preserves the use of kan in the sense of anology. Ālika means like a bee. In Grāmaka, here means a small village, a hamlet. Ākāśaka, ghataka, alpaka etc. are also diminutive forms. Elsewhere in Grāmaka, the suffix conveys the sense of reproach (kutsā).

The most notable peculiarity about kan in the Yogavāsistha is that it has been

/ The suffix denotes diminution. Grāmaka

far outnumbers the other meanings. It is, however, ironic that the formation with kan in this sense looks far more clumsy than the one without the suffix. Thus in comparison to the well-known and widely accepted Moha, Mānava, Kuvikalpa, Ramya, Khaṇḍa, Lava, Parama, their kan-ending forms Mohaka, Mānavaka, Kuvikalpaka, Ramyaka etc. doubtless sound awkward.

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The most notable peculiarity about kan in the Yogavāsistha is that it has been

used there as a possessive suffix. Kāntika thus means Kāntivān and Grāmaka grāmavāsī (grāmo'syāstīti).

(VII)

TADDHITA FORMATIONS IN THE YOGAVĀSIṢṬHA

As hinted earlier, the author of the Yogavāsiṣṭha has been liberal in using the Taddhita forms. The article captioned as 'Taddhita Formations in the Yogavāsiṣṭha'[7], is addressed to the study of the Taddhita formations sans those ending in kan, evaluated earlier.

The largest number of Taddhita forms in the Yogavāsiṣṭha owe themselves to the suffix aṇ, added in the sense of belonging as prescribed by Pāṇini in the sūtra tasyedam. Of such forms ābja, aindrī, āmāra, āmṛti, bādara, kārśānava, lāvaṇasaindhavī, maireba, nābhasa, pārameśvara, saimha, vārkṣī, yākṣī etc. are notable. In pādāta, vāna and yauka, aṇ is added in the sense of samūha (group). Hāstika, kānanīya and tṛṇya are formed with ṭhak, cha and ya respectively.

In the sense of bhāva (nature) words

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7. Brahmavidyā : Adyar Library Bulletin, Dr. K.K. Rājā ṣaṣṭyabdapūrti Felicitation Volume, Madras, 1980, P. 320-332

are formed with a number of suffixes, *ṣyañ* being the most prominent of the lot. *guṇavacanabrāhmaṇādibhyaḥ karmaṇi ca* (V. 1. 124). *Rikātmya*, *āndhya*, *auṣṭhya*, *pāṇḍitya*, *vaipaściti*, *vaitṛṣṇya*, *vaivaśya*, *vaidhurya*, *vaiphalya* are some of the notable forms in the category. In *bālya* *ṣyañ* is added in the sense of *karma*. It denotes *balikarma* (food). Next to *ṣyañ*, *tal* and *tva* are the two suffixes that have been used most frequently in the sense of *bhāva*. *Ahantā*, *ambutā*, *jagantā*, *digdhatā*, *śailatā*, *svāgatatā*, *sukhitā*, *vāstoyatā* are some of the glaring *tal*-ending formations. Of the forms ending in *tva*, *āryātva*, *asahyatva*, *ekatva*, *mattva*, *tvantva*, *vartamānatva* claim notice.

In the sense of *bhāva*, residing therein, many a suffix has been pressed into service to form a host of words in the work.

aṇ = *hārda*, *mādhyāhna*, *nāraka*, *sauhārda*.

ṭhañ = *āṁśika*, *aurdhvadehika*, *daivikī*, *parmātmikī*.

Other suffixes = *bāhya* (*yañ*), *pāścātya* (*tyak*), *vanya* (*yat*).

It is *aṇ* that has been used to form a majority of words in the sense of modification. *Aurṇa*, *ha~~ima~~ima*, *sauvarṇa*, *tārṇa*, *tāntava* are some such words.

Of the possessive suffixes, *ini* and *ṭhana* have been used most. While *Dhanin*, *jālin* and

vivekin are formed with *ini*, *timirika* and *śambarika* have *ṭhan* added to them. Itac is found in words like *jālakita*, *ṭakaṭakitā* and *tārakita*.

A host of words have been formed with different suffixes in different senses. Among these *āgneyī* (*ṭhak*), *āmbikeya* (*ṭhak*), *daiṣṭika* (*ṭhak*), *varmya* (*yat*), *naidāghī* (*aṇ*), *sārva* (*aṇ*), *dharmya* (*yat*), *vaimānika* (*ṭhak*), *yāṣṭika* (*īkak*) stand out prominently.

Some of the Taddhita suffixes, used in the *Yogavāsiṣṭha*, are added in the sense of the base itself. They do not in any way modify the sense. *Aupayogika*, *kārṣṇya*, *mākara*, *tānavī*, *vārdhakya* are such words. They respectively mean nothing more than *upayoga*, *kṛṣṇa*, *makara*, *tanu* and *vṛddhaka*.

Though the majority of the Taddhita forms in the *Yogavāsiṣṭha* adhere to the Pāṇinian rules, a couple of them are formed with the suffixes for which there is no grammatical sanction. *Yāmya* (*ṇya*), *āpya* (*mayaṭ*), *śārvara* (*aṇ*) belong to this class. Occasionally two suffixes are found added in the same sense. Thus *auṣṇyatva* has *ṣyañ* and *tva* suffixed to it in the sense of *bhāva*. In *sāmyatā*, besides *ṣyañ*, *tal* has been appended to the stem in the same sense. *Śārīraka* is typical in the sense that both the suffixes, *aṇ* and *kan*, used here are in *svārtha*, in the sense of the original word itself.

Āruṣeya, grāmyeyaka and sāptapada are three anomalous words that deserve special attention. In āruṣeya, u is evidently anaptycal. Grāmya should have sufficed in place grāmyeyaka. The suffix ḍhakañ added to it is not sanctioned by grammar. Sāptapada also defies grammar. It should be substituted by the regular form sāptapadīna.

There are two such words in the Yogavāsiṣṭha, as have no Taddhita suffix appended to them, though it was necessary to convey the intended sense. Indrajāla in the sense of aindrajālika and vṛddha in place of vṛddhatva are the peculiar instances of the phenomenon ~~in~~ question. Though offensive, they do not violate the usage. Pāṇini himself has used dvi and eka in the sense of dvitva and ektva in his well-known sūtra dvyekayor dvivacanaikavacane.

(viii)

SOME POPULAR ETYMOLOGIES IN THE YOGAVĀSIṢṬHA

The article[8] seeks to set forth and evaluate some of the etymologies, as they are attempted in the Yogavāsiṣṭha. As is the case with other older works, the etymologies cannot be claimed to be scientific or convincing. More often than not, they are prompted by sound-anology which

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[8] Journal of the Department of Sanskrit, University of Delhi, Vol. I, No. 2, 1972, P. 1-5.

is admitedly a hopeless basis for any etymology. In order to give them a semblance of respectability, some of the etymologies in the work are sought to be supported by a story, howsoever fanciful it may sound in the situation

Brahmā is so called because the Primeval child born of lotus, gave out, as soon as he arose from its enclosed bed, the cry of Brahma. This is surely a fanciful etymology (IV. 59.14). However, the author is not oblivious of the correct etymology of the word. ब्रह्मेदं बृंहिताकारं बृहद् बृहद्वस्थितम् (V. 79. 11). No offence can be taken against deriving the word from the root bṛṃh.

Bhāsa was given the name because of its amazing refulgence. The people were astonished by the brilliant mien of the deer and exclaimed aho bhāḥ, as it reappeared in human form from the fire lit by Vasiṣṭha.

अहो भा इति सभ्योक्त्या तस्य विशेष्य भासनात ।
भास्वानिव विशालाभो भास इत्येष शब्दितः ॥ VI(ii).130.22

The author seeks to derive lalanā from the root lal, लालनात स्निग्धललना (IV. 24. 11), though it would be justified to reject it in favour of lad. It is dalliance that distinguishes the woman from the man. Similarly, the Yogavāsiṣṭha has the temerity to derive pitṛ from √pāl, which is utterly unconvincing,

rather conjectural. Says it पालनात पावन: पिता (IV. 24. 11). It is normally derived from √pā with the suffix *tṛn*.

The etymologies of *prakṛti* and *deha*, as they are given in the *Yogavāsiṣṭha*, are outrageous to the extreme प्रकृति: प्रकृतित्वेन देहो द्विधातया स्थित: (V. 77. 55) leaves us cold. The commentator's remark प्रकृति: प्रकृष्टा कृति: makes far better sense. Similarly *deha* is derived from the root *dih* in the sense of full of. The body is called *deha* because it is full of flesh, bones, marrow, blood, fat etc.

In ancient texts *Medini* is doubtless connected with *medas*, mostly of the demons. In a sinular vein the *Yogavāsiṣṭha* attributes the name (*medinī*) to the earth because it was covered all around by the marrow (*medas*) of the dead body — मेदिनी मेदिनी जाता शवस्यैतस्य मेदसा (VI (ii). 158. 18).

The connection of the cat's eye gem with the Vidūra Mount is as old as the *Mahābhāṣya*. The gem, according to the *Yogavāsiṣṭha*, acquired the name because it is found in the Vidūra region, in the raining season. विदूरस्येव वैदूर्यमौचित्याज्जलदोदयात (VI (ii). 5. 9).

Viṣūcikā is sought to be derived on the basis of a legend. It was due to the boon granted by Brahmā that the demoness Karkaṭī became *viṣūcikā*. Since the cholera pierces the vitals of the body like a needle (*sūcikā*),

with the prefix vi it (sūcikā) turned into visūcikā, though the cerebralisation of the sibilant remains unexplained here. सूचिका सोपसर्गा त्वं भविष्यसि विषूचिका.

(IX)

UNPĀṆINIAN FORMS IN THE YOGAVĀSIṢṬHA

The article on 'Unpāṇinian Forms in the Yogavāsiṣṭha[9], forms the last link in the chain of the critique on the language of the work, attempted by Dr. Shastri with vigour and competence. The Yogavāsiṣṭha, as it exists today, can neither claim for itself such antiquity or sanctity as the Rāmāyaṇa or the Mahābhārata, nor is its author wanting, in any way, in Sound ~~profound~~ equipment in grammar. It belongs to the classical age when the authors of all hues meticulously adhered to Pāṇini's injunctions. The author of the Yogavāsiṣṭha rather revels in displaying his grammatical acumen in an unending string of intricate grammatical forms with which the text is virtually stuffed. As such, the numerous unpāṇinian forms that are interspersed through its length and breadth, pose a perplexing problem. The commentator has sought to dub them as ārṣa or chāndas. However, these so-called

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[9] Vishveshvaranand Indological Journal, I-2, 1963, P. 1-20.

ārṣa forms seem to have been deliberately inducted in the work to invest it with an ~~veneer~~ aura of antiquity. The prose passages, with a fair sprinkling of vedic words, also seem to have been prompted by the same design. Persistent observance of the grammatical norms and defiant violation thereof is a nagging peculiarity of the language of the Yogavāsiṣṭha. The unpāṇinian forms in the work relate to all sections of grammar.

Saṁdhi

The Saṁdhi in the Yogavāsiṣṭha does not always accord with the rules. While, on the one hand, it has been ignored leading to avoidable hiatus, on the other, it has been effected even though there is no grammatical sanction for it.

Absence of Saṁdhi -

तया अनादिः सादिश्चेत्यविधेत्यनुभूयते । VI (ii) · 159 · 43
भगवन् विधि ईदृशम् । VI (ii) · 181 · 26
प्रकटतां किल गच्छति उत्तमाम् । II · 14 · 54
चिच्चन्द्रिका चतुर्दिक्षु अवभासं वितन्वति । VI (i) · 30 · 43
शून्ये, स्वशरीरेऽस्मिन् । III · 114 · 54
न जायते न म्रियते इह किञ्चित् कदाचन । IV · 45 · 14
गन्धर्वनगराकारा मृगतृष्णा इवोत्थिता । IV · 35 · 36
गन्धर्व उद्यानमिव तस्मिन् जगति । IV · 39 · 31
ते द्विजा अथ ऐन्दवाः । III · 86 · 50
एते सात्त्विके द्वैतिनिर्मले । V · 73 · 9

Irregular Saṁdhi -

स्थितोन्ध्राणां ग्रामे बहुलपादपे । V.84.36 (स्थित आन्ध्राणाम्)
अवासनं मनो कर्तृपदं तस्मादवाप्यते । V.56.18 (मनः कर्तृपदम्)
अभ्यवर्तत वै कालो ऋतुसंवत्सरात्मकः । VI (ii).149.3
(कालः ऋतुसंवत्सरात्मकः)

गीतनिष्ठं अहम् । VI (ii).131.35 (गीतनिष्ठोऽहम्)
तमच्छन्नविवेकार्थम् । (तमश्छन्नविवेकार्थम्)

Compounds -

anomalies
Besides other anamolies in the formation of compounds in the Yogavāsiṣṭha, the following verses furnish the examples of asamartha-samāsa, compounds of words which are not connected in meaning.

दिष्ट्या रघूणां तनयसंज्ञाः पावितवानसि । VI (ii).201.34
(रघुतनयसंज्ञाः)
कुसुमासारसम्पूर्णं राजीवानां ददर्श तम् । VI (ii).200.23
(राजीवकुसुमासारसम्पूर्णम्)

Of the other irregular compounds ककुभं प्रति (V.14.32 = प्रतिककुभम्), दिशं प्रति (V.14.19 = प्रतिदिशम्), दिनं प्रति (VI (ii).106.15 = प्रतिदिनम्) and शान्तमासेवी (VI (ii).137.53 = शान्तासेवी) deserve attention.

Kārakas -

In defiance of Pāṇini's well-known rules, the author of the Yogavāsiṣṭha prefers to use genitive in place of the dative prescribed by them with a noun in relation with the object of the roots dā, ruc and svad or the synonyms thereof.

लवणस्य तथा दत्त्वा तामापदमनुत्तमाम् । III.115.9

मा किञ्चित तव रोचताम । VI (i)·124·11
न स्वदन्ते सुतृप्तस्य यथा प्रातिविषा रसाः । IV·33·68

Nouns -

Irregularity in nouns consists of the use of wrong case-suffixes with them or no case-suffixes at all. Thus in स्थिरमणिनिभमम्भो वारिणी वारिनीले (V·67·45) it is *vāriṇi*, the locative singular, that is required as ~~an~~ an adjective to *vārinīle*. The nominative dual form of *vari* has no *locus* standi here. The reverse phenomenon where the case-suffix is not appended to the stem is represented by *sampatat* in the verse अतिरम्येषु चन्द्ररश्मिषु सम्पतत्. Where the locative plural *sampatatsu* should be the regular form.

Kṛdantas -

Of the unpāṇinian Kṛdanta forms used in the Yogavāsiṣṭha, the lyuṭ-ending form *jighraṇa* is glaringly conspicuous. The irony is heightened by the fact that it is used beside the correct form *ghrāṇa* in the verse त्वग्भावं स्पर्शनादेति घ्राणतामेति जिघ्रणात् (III.110.18). *Cañcūra*, the intensive form of *car* is also grammatically indefensible in having the long ū which has provoked the commentator to pronounce it *chāndas*.

The Yogavāsiṣṭha concurs with ancient texts like the Epics and the Purāṇas in flouting Pāṇini's *sūtra* समासेऽनञ्पूर्वे क्त्वो ल्यप् in a two-fold way. While it goes the whole hog in substituting *ktvā* by *lyap* even if the *kṛdanta*

form does not enter into compound with an indeclinable other than nañ, it enigmatically retains it though all the conditions for its replacement by lyap are met. The latter phenemenon is represented by a solitary form santyaktvā, repeated twice in the work (IV. 61.16, IV. 57. 24); whereas a cropful of formations combine to illustrate the former. Vārya (III. 84. 45), dhārya (VI (i). 128. 104); sthāpya (VI (i). 59.11), vṛṣya (V. 52. 5) and tyajjya (V. 52.11) are some such cases.

The present participial form jahran found in the verse निलानचलकाकोलान् जह्रन् सलिलजालकैः (VI (ii). 78. 16) is outrageous. Interestingly, it has been used in place of the regular haran. Absence of the augment muk and num (in feminine forms) constitutes another anomaly. While cintayānam (V. 26. 2) is tarnished by the lack of muk, hṛṣyatiḥ (V. 61. 36) is void of num. In Praṇaṣṭa (VI (ii). 113. 17) ṇatva runs counter to ~~the injunction~~ of the aphorism naśeḥ ṣāntasya (VIII. 4. 36).

Jāgṛti (III. 117. 25), viśrāma (V. 41. 3) and śramita (V. 41. 3) are the other indefensible kṛdanta forms that are encountered in the Yogavāsiṣṭha.

Causal suffix -

The author has been rather casual in the use of the causal suffix, ṇic. He has added it at the places where it does not

serve any useful purpose, with equal indifference he has shunned it where it was essential to denote the intended sense. The following verses illustrate both the tendencies.

किं करोति कथं दुर्वाश्चर्वयत्युर्वरास्पदः । VI (ii). 129.45
चर्वयति = चर्वति ।
नहि केनापि शक्यते नाशितुं क्वचित । III. 90.8
नाशितुम = नाशयितुम ।

The unpāṇinian Taddhita forms have already been noted, and do not brook repetition.

Gender -

The use of the wrong gender in the Yogavāsiṣṭha is two-fold. While some acknowledgedly masculine words have been used in the neuter geneder, the reverse is also equally true with the addition that feminine words are also found turned into masculine.

नालिकेरासवम (III. 27.48 = नालिकेरासवः), शिलाः शैलस्थलानिव (VI (ii). 145.36 = शैलस्थली इव), ज्ञातयोत्तरः (VI (ii) 29.32 = ज्ञातयोत्तरम), स हुत्वा तिललाजानि (VI (i). 108.56 = तिललाजान)

Discordance in the gender and number of the viśeṣaṇa and viśeṣya is also not uncommon वरकेष्वब्जपंक्तिषु (III. 38.2), वासनाप्रावृषि क्षीणे (IV. 35.37).

Expressions like पत्रे उभौ (VI (ii). 44.18), कुमाराण्ययि (VI (i). 134.52) seem to owe themselves to the mishandling of the text.

Verbal Forms -

The verbal forms in the *Yogavāsiṣṭha* also suffer from many an anomaly. The addition of the optative suffix to the future base of the root *dṛś*, as found in *drakṣyema* (VI (i).134.52) is perplexing. It has evidently been intended as a substitute to *paśyema*. The absence of *guṇa* in the causal form *kṣipayati* (IV.39.5 etc) is indefensible. It is interesting to find that the correct form with *guṇa* in the imperative second person singular (*kṣepaya*) is also used once side by side the irregular *kṣipayati* (VI (i).52.9). In the verse भवन्तमपि हिंसति (V.80.4), *himsati* in place of the regular *hinsati* can be justified only if the root *hims* is taken to belong to the Tenth conjugation and treated as *Ādhṛṣiya*, in which case it takes *ṇic* optionally, giving us two forms *himsati* and *himsayati*. *Hims* of the seventh conjugation cannot in any case yield the form *himsati*, which would then have to be dismissed as unpāṇinian.

There are certain imperfect and aorist forms in the *Yogavāsiṣṭha* which do not have *aṭ* (*a*) or *āṭ* (*ā*) prefixed to them. This is ~~patently~~ violative of grammar. व्यतिष्ठत (= व्यवातिष्ठत, V.12.2), विबुध्यत (= व्यबुध्यत, III.115.32), विश्रम (= अविश्रम, VI (ii).146.9), असत (= आस्यत, IV.59.22), मा कार्ष (= मा कार्षीः, VI (ii).101.27) are some of constructions that serve to illustrate the phenomenon.

Similarily प्रत्ययति (= प्रत्येति, VI (ii). 52·17) and प्रजिषेते (= जिगीषेते = जिगीषत: VI (i). 81·80) also run counter to the precepts of Pāṇini.

Ātmanepada and Parasmaipada -

The Yogavāsiṣṭha shares with the epics and Purāṇas the strange tendency to transpose the two Padas. Not infrequently the Parasmaipada terminations are added to the Ātmanepadi roots and the Ātmanepada suffixes are added to the roots that admittedly belong to the Parasmaipada class. While the former practice is actuated by an anxiety to ~~resolve~~ get rid of the complexities inherent in the Ātmanepada-formations, the latter seems to be ~~an~~ just an aberration. The transmutation of the terminations is boldly visible in the forms that follow: प्रेक्ष (प्रेक्षस्व, VI (i). 55·43), समारभेत (समारभेत, V. 24·8), सहति (सहते, V. 69·12), अनुवर्तामि (अनुवर्ते, VI (ii). 216·21), विवदति (विवदते, VI (ii). 45·61), नश्यते (नश्यति, VI (ii). 61·4), आपृच्छ (आपृच्छस्व, VI (iii). 155·28).

Seṭ and Aniṭ -

In adding iṭ to the aniṭ roots and omitting it in the seṭ roots, the author again swerves from the Pāṇinian injunctions. The use of vic and kṣip as seṭ roots (VI (ii). 98·4. IV. 8·8) and the omission of iṭ in iṣ and vid (VI (ii). 206·19; IV. 34·8) exemplify the respective tendencies.

(X)

DESCRIPTIVE POETRY IN THE YOGAVĀSIṢṬHA

While in the preceding articles sans the first, Dr. Shastri has carried out a fairly exhaustive appraisal of the language of the Yogavāsiṣṭha in its various ramifications, the present article[10] seeks to undertake an evaluation of its descriptive poetry. The Yogavāsiṣṭha is a philosophical work, but since it is written in the established kāvya style, it embodies, evidently in deference to the injunctions of the poeticians, a spectrum of lovely descriptions of seasons, mountains, forests, cities and towns. They bear testimony to the author's commitment to the traditional style ~~besides~~ and also, his keen observation, sensivity and rich imagery.

The description of the journey into space of two girl friends is pretty and vivid. It is marked by lucidity and precision. Hand in hand, they soar high into ~~to~~ space which bears striking resemblance with Ekārṇava in flood, deep and pure. Their entry into the various luminaries and subsequent exit therefrom is duly noted (III. 24.1,3).

The detailed description of the Mountain in the third Prakarṇa emerges as one of most charming pieces of poetry in the work.

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10. Journal of the Department of Sanskrit, University of Delhi, 1.1, 1971, P. 19-28.

It accords well with its ornate style and is distinguished by a wealth of detail and richness of imagery. Composed of thirty nine Anuṣṭup and seven Vasantatilaka verses, the description may be rated as one of the finest specimens of classical poetry. Though not lacking in other figures of speech, Alliteration as borne out by the accompanying instances, reaches its culmination in the description.

कोक कोकिल काकोलकोलाहलसमाकुलम् । III. 28. 53
कोलाहलाकुलकुलायकुलाकुलानाम् ।
कुल्याकुला कलकलाश्रुतरसकथानाम् ॥ III. 28. 62
विचित्रमञ्जरीपुञ्जपिञ्जराम्बुदमण्डलम् । III. 28. 19

Kundadatta and his friend found the hermitage entirely different from what they had visualised it to be. It was utterly barren and desolate, void of vegetation and life. The sketch of the desolation, as drawn by the poet, is by far the best description in the work. The style of the poet commensurates with the spirit of the description. It is dynamic, emotional and racy.

न वृक्षं नोरजं किञ्चिन्न गुल्मं न च मानवम्
न मुनिं नार्भकं नान्यन्न वेदि न च वा द्विजम् ।
केवलं शून्यमेवाति तदरण्यमनन्तकम्
तपोपतप्तमभितो भूमौ स्थितमिवाम्बरम् ॥ VI(ii). 181. 18-19.

It is indeed lovely to conceive desolation as the scorched sky, descended on the earth

to have respite from the searing heat.

The description of the ocean Ekārṇava in spate is unique in flow and imagery. The gushing waters carried away in their sweep everything from the mighty mountains to the ~~scanty~~ lowly blades of grass. It spelt death and destruction all around. In the situation, the Ekārṇava resembled a foolish master — एकार्णव: संद्युनासीन् मूर्ख इवेश्वर: । It was Jalapralaya with all its havoc. But for the vast sheet of water, there was nothing whatsoever, neither sky, nor quarters, nor anything else. In the style of the seer of the Nāsadiyasūkta, the poet drives home the scenario in a brilliantly forceful language.

> नाकाशमासीन्न दिगन्त आसीद्द्योऽपि नासीन्न तदूर्ध्वमासीत्।
> भूतं नासीन्न च सर्गो आसीदासीत् परं केवलं वारि ॥
> VI (ii). 78. 20.

In obedience to the precepts of the rhetoricians, the author of the Yogavāsiṣṭha has incorporated in the body of his work descriptions of the physical beauties and seasons (spring) which had settled as inseparable ~~parts~~ motifs of the Sanskrit kāvyas. The description of physical charms pertain to both woman and man, and are worthy in their own way. The sketches serve to highlight the poet's conception of beauty. The following verses, which embody an account of the charming features of Sikhidhvaja's would-be

wife, illustreate the feminine beauty.

राजसे मृगशावाक्षि लक्ष्मीरिव नवोदिता ।
पद्मकोशाङ्कुरहृदा लोलनीलोत्पलेक्षणा ॥
आमोदशुभ्रझाङ्कारा स्वास्थिता पद्मिनीव सा ।
सुरक्तपल्लवकरा स्तनस्तबकधारिणी ।
त्वमनेकफला मन्ये कामकल्पतरोर्लता ॥
हिमशीतावदाताङ्गी ज्योत्स्नाप्रसरहासिनी ।
पूर्णेन्दुश्रीरिवोद्युक्ता हृष्टैवाह्लादयस्यलम् ॥

VI (i). 106.47, 49, 50, 51

Apart from the physical beauty, the description of various qualities of head and heart of the respective characters is marked by deep insight and an anxiety to highlight the characteristics in their totality (VI (i). 77. 12–16).

Of the various seasons, the spring, fascinated the author most. At its advent, the heart of the virtuous king was filled with longings for the proximity of his spouse (कान्तां प्रति बभूवास्या वसच्चेतः समुत्सुकम्, VI (i). 77.23); so deep was the spell that the ṛturāja cast all around. The description of Magadha (IV. 48. 9–12), though primarily intended to esteem the rhetorical precepts, is not shorn of interest and beauty.

(XI)

CONCEPT OF TIME IN THE YOGAVĀSIṢTHA

Written in Hindi, 'Yogavāsiṣṭha mein kala

kā svarūpa"[11], is the last article in the series. While the earlier articles were meant to examine the language and poetry of the Yogavāsiṣṭha, it has undoubted philosophical overtones in as much as it seeks to discuss the concept of Time, though there is no coherent exposition thereof in the work. It is only when the various references, scattered in its body are pieced together that an idea of the concept can be had.

According to the author of the Yogavāsiṣṭha, the visible world, not excluding Time, is unreal though apparently it appears to be real. The only real entity is the Supreme Power, the Brahman. There are two states of Time — Real and imaginery. In the real state Time is not different from Brahman and like him it is immaterial, unborn and unchanging. In its unreal state Time is experienced as year, Kalpa and yuga. In this state two forces, known as Pratibandha and Abhyanujñā operate in it. It is through these forces that Time controls the whole universe. The empirical Time has no real existence. It is only a mental inference. It is inferred by the motion of objects like sun, moon and planets. Likewise the different objects are presumed by mental inference.

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[11] Viśvabhārati, VII.4, 1967, P. 330-334.

~~The vision of~~ When real knowledge annihilates all inferences and conjectures, then only one tranquil element remains supreme. The present, past, future, knowledge, ignorance — all cease to exist as distinct entities. They are then not different from *Brahman*, because they exist in him in an embroynic form. They are manifestations of *Brahma*, but he himself is beginingless and endless. The god of Time (*Kāladeva*) is the door-keeper of *Brahman*. It is through Time that he creates the universe and destroys it and then creates it again. *Kāla* is a power of *Brahman*, which is not separate from Him. But as the water assumes different forms like the eddies, bubbles and waves, so that power (*Kāla*) also assumes various forms such as of knower, doer, enjoyer etc. and thus becomes a wee different from *Brahman*.

In the view of the author *Kāla* is one entity. As the ocean is one notwithstanding the number of the rivers that ~~enter~~ fall into it, so, its divisions into season, year, etc. apart, *Kāla* is also one.

Because *Kāla*, to the author, is a mental inference, it is a matter of experience. The experience is conditioned by consciousness (*bhāvanā*). A moment is experienced as a *Kalpa* if consciousness of *Kalpa* is present in it, similarly a *Kalpa* is

experienced as a moment if the consciousness of a moment is experienced in it. The night is experienced as a Kalpa by the miserable, and a moment by the happy. He, whose mind is lost in meditation, experiences neither day nor night. This concept of Time approximates to Einstien's theory of Relativity.

The articles, though only eleven in number, have a sweep wide enough to afford the reader a fairly deep insight in the genius, language, poetry and a modicum of philosophy of this burly tome on Non-dualistic Advaita. It is probably the first time that the Yogavāsiṣṭha has been studied so thoroughly by a competent scholar. The articles combine to match a sizable volume on the subject.

(b) ARTICLES ON KĀLIDĀSA

Kālidāsa has been a favourite subject of study, down the ages. The persistent researches of the scholars, both oriental and occidental, on every conceivable aspect of Kālidāsa's muse, have resulted in a mass of writings so stupendous that it is hardly possible to write or say something original on the master poet, though Sanskrit-scholarship would continue to pay him homage for endless times. To write on him, therefore, is to expose oneself to the pitfalls inherent in the situation. Dr. Shastri has happily picked up some of the entirely untouched topics for study. His articles on Kālidasa do not number many. ~~but~~ It is the freshness of the subject and its lucid treatment that underscore their relevance and distinguish them from ~~a~~ the majority of other writings.

KĀLIDĀSA's PHILOSOPHY OF LIFE

The article on 'Kālidāsa's Philosophy of Life'[12] breathes freshness and charm. It seeks to present a fascinating account of what, in Kālidāsa's view, constitutes the summum bonum of life, the philosophy that imparts meaning and purpose to human life. To Kālidāsa duty is supreme. ~~One~~ He who does not

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12. Prof. M.P. Shastri Felicitation Volume, Banglore, 1985, p.

carry out or otherwise neglects his duty, has to invariably suffer punishment. This is the unmistakable implication of the device of curse, employed severally in his works. Shakuntalā, Yakṣa and Dilīpa had to undergo suffering due to derelection in their duty. The nymph Hariṇī invited imprecation for disturbing the austerities of the sage Tṛṇabindu, Kāma for exciting the baser desires in the heart of Prajāpati for his own daughter and Agni for espying others in the act. The punishment was occasioned by sheer improperity. It is, however, immaterial if the impropriety is deliberate or accidental. Not only that, it is not possible to escape punishment even if one were to stick to one's duty to the neglect of the higher duty. It is hard to wish away impropriety by sentimental logic. The episode of Agni establishes it beyond cavil that not only ~~he~~ he who executes the impropriety is guilty, the abettor is equally punishable.

It is the considered view of Kālidāsa that excess is to be shunned under all circumstances. He does not approve of one's plunging headlong into one thing ~~at~~ to the ~~cost~~ neglect of others. Nevertheless he had an abiding faith in the principle of reformation. It does not meet his approbation to subject anybody to unending agony for his acts of omission or comission. That is why the curses pronounced in his works

have a limited duration. In his view restricted punishment is condign to wipe out one's sins born of various acts and the dereliction of duty resulting therefrom. Dilīpa has his cherished aim fulfilled by the service ~~he~~ ~~rendered to~~ of the heavenly cow, Nandinī, Shakuntalā by the discovery of the ring and Urvaśī by meeting her young son.

Kālidāsa is unequivocal in his belief that of the four aims of life, Dharma occupies the highest rung and Artha and Kāma also ultimately melt into ~~[illegible]~~ Dharma: अप्यर्थकामौ तस्यासतां धर्म एव मनीषिण:[13] | The king has to be extremely rigorous and circumspect in personal life to be able to lay down the norms of conduct or to guide his people to higher goals of life. Those who are lax in life suffer ignominy. Even Dusyanta, the Cakravarti emperor, had to face biting ~~[illegible]~~ reprimand from the young sages for his supposed deceitfulness.

Kālidāsa was a great lover of beauty, physical, material and spiritual. Nothing short of the best met his approbation. He has laid down the norms of ideal male beauty in his descriptions of Dilīpa, Raghu and the king of Avanti, while the Yakṣī is projected as the ~~fountain head~~ prototype of the female charms. In Kālidāsa's view, ~~the~~ manliness exuding from every limb is the true beauty of man, more so of the king. व्यूढोरस्को वृषस्कन्ध: शालप्रांशुर्महाभुज:[14], this is the

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13. Raghuvaṁśa, XII. 57
14. Ibid. I

model of male beauty that charmed him most
the ideal of feminine beauty, as conceived by
Kālidāsa, is represented by the Yaksi, who, in
his own words, was the first creation of the
creator — या तत्र स्याद युवतिविषये सृष्टिराद्येव धातुः[15] ।
The youthful slim frame, bimba-like lower
lip, slender waist, eyes tremulous like that
of the female deer, deep navel, slight bent
caused by prominent breasts and gentle graceful
gait occasioned by heavy hips, this is what,
in Kālidāsa conception, constituted the
~~captivating~~ seductive beauty of the woman. The material
beauty finds expression in the affluence of
Alakā, especially the mansion of the Yakṣa.

In Kālidāsa's philosophy of life there is
no contradiction between renunciation and
possession. It is worthwhile to enjoy life in its
totality. To separate spiritualism from materialism is not defensible on any count. It is,
however, desirable for one to be more inclined
towards spiritualism because that forms the
bedrock on which is raised the edifice of society
the plant of the regal glory flourishes in the basin
of spiritualism: पवनाग्निसमागमो ह्ययं सहितं ब्रह्म यदस्त्रतेजसा[16] This combination is necessary to protect
the spiritual power, born of austerities. That is
why the sages seldom resort to curse for
removing ~~in~~ inconsequential evils because that
causes the dissipation of penance, accumulate
through strenuous efforts: त्राणाभावे हि शापास्त्राः

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15. Meghaduta, II. 22
16 Raghuvamsa, VIII. 4

तपसो क्षयम [17]

Kālidāsa accords knowledge a sublime—rather reverntial— status. That Emperor Raghu goes out to greet the young scholar, Kautsa with arghya is a sure manifestation of the subservience of the royal power to scholarship.

Kālidāsa is convinced that there are two forces working in ~~the~~ human life. The forces of cruelty (nigrahadhārā) spell misery and agony, while those of kindness not only checkmate them but overshadow them completely. These are found operating with a vengeance in the life of the hermit-girl Shakuntalā. Kanva, who fondly ~~brings~~ brought her up like his own daughter after she was discarded by her mother, and Mārīca, who provided her shelter and all else that she needed in the situation after she was ruthlessly repudiated by her husband, represent the Anugrahadhārā. Menakā, Durvāsā etc. symbolise the Nigrahadhārā. The two currents are equally active in Sītā's life, as well. According to Kālidāsa, everybody has to undergo these sweet and bitter experiences, at one point of time or the other. There is neither exclusive happiness in life nor exclusive misery.

Kālidāsa is a poet of tender love. He firmly believes that love to be eternal has to purge itself of baser instincts. The burning of Kāma is not merely a mythological story. That represents the sublimation of love.

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17. Ibid, XV. 3

It is only after Kāma is reduced to ashes that tādṛśam prema blossoms in Pāravati. Shakuntalā too had to consign to flames the lesser instincts before she could taste the bliss of conjugal love.

Kālidāsa's philosophy of life is conditioned by tradition. This is precisely because of that his heroines meekly submit themselves to their lot, their resentment, howsoever mild, against the offensive behaviour of their husbands notwithstanding. Taking it as a stroke of their luck, they absolve their husbands of their misdeeds, and take to cursing themselves for what had befallen them because of the capricious behaviour of their husbands: आत्मानमेव...... दुष्कृतिनं निनिन्द[18]। Even after she has undergone exile and untold agonies flowing from it, Sitā has ~~to~~ the cheek to pray for Rāma as her husband in the next life, as well: जन्मान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः[19]। Shakuntalā is equally magnanimous in giving her deceitful (दुष्यन्तकृपोपम) husband a clean chit unmindful of what he had done to her not long before. Some of his heroines have no qualms in admitting their rivals to the harem, all for the sake of the happiness of their husbands: भवन्ति अव्यभिचारिण्यो भर्तुरिष्टे पतिव्रताः[20]।

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18. Ibid, XIV. 57
19. Ibid, XIV. 66
20.

Because of his respect for tradition Kālidāsa has abiding faith in ~~the~~ all-powerful fate. What is pre-ordained, is bound to happen at all costs : अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र[21]। Joys and ~~miseries~~ sorrows in the present life result from the good or bad actions done in previous births. Though a tradition-alist, he does not refute the importance of personal experience. Ultimately, it is the voice of one's consciousness that guides man to safe shores : सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः[22]।

(ii)

FATE IN KĀLIDĀSA

The second article – Fate in Kālidāsa[23] – forms, in essence, a supplement to the preceding paper. In his brilliant exposition of Kālidāsa's philosophy of life, Dr. Shastri doubtless touched upon his concept of fate, as well, but bare reference is no substitute to a full-fledged discussion. This is what the present article means to do.

Fate is mentioned so frequently in Kālidāsa's works and a number of events and incidents of life are attributed to its working with such an unflagging confidence that it is natural to believe that Kālidāsa had

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21. Abhijñānaśākuntalam,
22. Ibid, I.20
23. Jñānāmṛtam, Dr. A.C. Swain Felicitation Volume,

undying faith in the all-powerfulness of fate. Besides bhāgya, bhavitavyatā, bhāgadheya, vidhi, daiva, niyati, kṛtānta are some of its synonyms that Kālidāsa has used with fondness. Thought fate finds mention in the Mālavikāgnimitra and the Vikramorvaśiya several times and some of the events connected with their dramatis personae and viewed as an outcome of its operation, it is in the Abhijñānaśākuntalam that the fate plays a conspicuous role. Kālidāsa is convinced that what is pre-ordained is bound to happen. It cannot be wished away under any circumstances. This is the law of nature. While favourable fate is always welcome, adverse fate has to be nipped in a variety of ways. Kaṇva sought to soften the severity of Shakuntalā's unwholesome fate by a pilgrimage to the distint Soma-tirtha. Joys and sorrow emante from fate. Enterprise is effective only to a point, beyond which one has to submit onself to the dictates of fate: भाग्यायत्तमतः परम्[24]. The play refers to fate in many of its episodes. On seeing Duṣyanta undergoing pangs of remorse after the signet ring is recovered, Sānumati's observation नन्वीदृशानि तपस्विन्या भागधेयानि (Act VI), underscores the inviolability of fate. The Vidūṣaka, though sorry for all that had happened to Shakuntalā, smugly attributes

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[24] Abhijñānaśākuntalam, IV. 17.

it all to , *bhavitavyatā* : अथवा भवितव्यता खल्वत्र बलवती[25]। Shakuntalā herself views her meeting with her husband in the hermitage of Mārīca, as an happy fruit of her good luck, which has shown mercy she never expected : परित्यक्तमत्सरेणानुकम्पितास्मि दैवेन । न मे आशा आसीद आत्मनो भागधेयेषु[26]।

Fate is referred to in Kālidāsa not only by its well-known names but also by the good or the bad result of the actions in the previous births. This is what is done in the context of Sītā and Śakuntalā. ममैव जन्मान्तरपातकानां विपाकविस्फूर्जथुर प्रसह्यः[27]। नूनं मे सुचरितप्रतिबन्धकं पुराकृतं .....[28]।

It is interesting to note that Kālidāsa has invariably used the word *bhāgya* and *bhāgadheya* in plural. Perhaps by the plural number he means to refer to the whole gamut of incidents which led to the unpleasant culmination. The plural *bhāgyāni* used in 'सा निन्दति स्वानि भाग्यानि बाला[29]', seems to suggest Śakuntalā's falling in love with a stranger (Duṣyanta), the loss of her ring, her repudiation by the king and such like vicissitudes that preceded the observation. And in 'वत्स ते भागधेयानि पृच्छ[30]', the plural form

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[25] Ibid, Act VI, P. 152

[26] Ibid, Act VII, P. 192

[27] *Raghuvaṃśa*, XIV. 28

[28] *Abhijñānaśākuntalam*, Act VII, P. 194.

[29] Ibid, V. 30

[30] Ibid, Act VII, P. 194.

bhāgadheyāni is impregnated with venom. It doubtless refers to Bharata's birth in the hermitage after Śakuntalā had been repudiated by her husband, his upbringing there in the company of ascetics and wild beings and the possibility of his spending the whole life in the Āśrama itself. The plural may also reflect the entire gamut of good or bad deeds, done in the previous birth by the respective characters. "These actions when taken severally need plural expression, when taken collectively need singular."

Though fate is mentioned in the Raghuvaṁśa and the Kumārasambhava six and four times respectively, there is nothing new about it.

Despite his abiding faith in fate, Kālidāsa does not deny the efficacy of independent action. He believes in independent action, but only up to a point. Beyond that, the fate is supreme: भाग्यायत्तमतः परम् ।

(iii)

KĀLIDĀSA'S ṚSIS

The article titled as 'Kālidāsa's Ṛsis'[31] makes a lively study of the sages and seers, as they are depicted in the works of the master-poet. It serves to highlight their genius, character, superhuman powers,

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[31] Ṛtam, Shri Gopal Chandra Sinha Commemoration Volume, XVI - XVIII, 1986, Lucknow, P. 347-366.

penance and of course their capacity to pronounce curse, whenever the occasion demanded it. The article though marked by a wealth of details, could have been more crisp with a tant style.

In the ethos of Kālidāsa, the sages occupy a sublime and reverential status. In fact, the plot of his best play, the Abhijñānaśākuntalam, revolves round four of the most respectable sages. One of them is Śakuntalā's father, the second brings her up with devotion after she was discarded by her mother and thus emerges as her second (foster) father, the third pronounces a curse on her and the fourth allows her 'shelter in his hermitage after she was wantonly repudiated by her husband. Some of the sages find casual mention in his works, while other are accorded a fuller treatment or otherwise play a momentous role in his scheme of things. Viśvāmitra and Māṇḍakarṇi represent the first category. They fall victions to the charms of the heavenly nymphs, whereas Sutīkṣṇa and Tṛṇabindu, though belonging to the same class, successfully resist their seductious blandishments. The sages in the second category may also be divided into two : Fierce and Benign. Durvāsā and Paraśurāma are two irascible ṛṣis, who have a role in Kālidāsa's writings. The severity of Durvāsā's anger

manifests itself in the curse he pronounces to punish Śakuntalā for the derelection ~~of~~ in her duty. Paraśurāma, on the other hand, has to eat an humble pie by throwing gauntlet at none else than Rāma. Killing by him of his mother is also hinted elsewhere. Of the benign sages, Kaṇva stands supreme. He adopts and brings up the child Śakuntalā, forsaken by her mother, seeks to mitigate his adverse fate by visiting the holy Somathirtha, consents her love-marriage with Dusyanta and sends her to her husband with a heavy heart and a plethora of blessings. He is indeed an embodiment of kindness, gentleness and holiness. Kālidāsa has delineated him with a consummate skill. It is a tribute to Kālidāsa's vision that he brought forward a sage (Kanva) to play a vital ~~robe~~ role, after Śakuntalā was abandoned by her mother; and after, ~~her~~ her cruel repudiation by her husband, he again picked a ṛṣi (Mārīca) to save her from a possible breakdown. Mārīca had an equally deterring role. He not only provided her shelter in the hermitage, but also performed the birth-rites of her son, invested him with a protective amulet and prognosticated cakravarti-status for him: तथा भाविनमेनं चक्रवर्तिनमवगच्छतु भवान्[32]। Kālidāsa's sages have the unique distinction of affording comfort and shelter to the deserted. Like Kaṇva

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32. Abhijñānaśākuntalam, Act VII, P.

and Mārica, Vālmiki also owns the harried Sitā completely and plays father to her with utmost devotion. It is a measure of his anxiety to see the end of her agony that when Rāma offered him throne for composing the elevating Kāvya, the Rāmāyaṇa, the compassionate sage asked only for acceptance of Sitā by him: ऋषि: कारुणिको वव्रे सीतायाः सम्परिग्रहम्[33]। While Śakuntalā was the life-breath to Kaṇva, Sitā represented the accomplishment of Vālmiki's penance: शिष्यैरानाययामास स्वसिद्धिं नियमैरिव[34]। Vālmiki also performed the birth-rites of Sitā's sons, taught them Vedas with their ancillary Texts and made them sing his own composition, the prathamapaddhati to the poets. Cyavana is also among the shelter-giving sages of Kālidāsa.

The hermitages had certain rules and code of conduct that regulated their functiong. He who violated them invited punishment, be he Āyus or Sarvadamana. The fauna of the Āśrama were looked upon as no different from one's children (अपत्यनिर्विशेषाणि सत्त्वानि). Even the wild beasts forsook violence and cruelty and were tamed by their mere proximity to the hermits. They were therefore inviolable.

Meditation or penance brought the sages many a superhuman power. They were able to see through the past, present and the future

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33. Raghuvamśa, XV.71

34. Ibid, XV.74

with the third eye of knowledge. Even the trees obeyed their discipline. The sages invested with super-human power had their well-being under their control (स्वाधीनकुशला: सिद्धिमन्त:) Their super-human powers were instrumental in warding off the evils. Even the mighty demons were unable to disturb their sacrifices so long as they were round the corner. It was through the power of penance that Kaṇva had come to know of all that had befallen Śakuntalā. He knew it for certain that Duṣyanta was innocent in the frustrating drama. That is why Kaṇva did not react harshly to him though he had been ruthless to his daughter (अत एव खलु मम नातिक्रुद्धो मुनि:) The *tapaḥ siddhi* finds mention in the *Raghuvaṃśa*, as well. It had made Vasiṣṭha so powerful that his animals also were safe from attack from any quarter: ऋषि-प्रभावान्मयि नान्तकोऽपि प्रभु: प्रहर्तुं किमुतान्यहिंस्रा:[35]।

Some of the *Ṛṣis* were associated with the royal families as their preceptors. As *Kulagurus* they ensured their well-being and averted all clamities, divine or man-made, through the power of their penance. While Dilīpa, along with his wife, goes to Vasiṣṭha to seek a solution to his problem, it is Vasiṣṭha himself who despatches one of his pupils to console Aja, who was aghast at the loss of his beloved wife Indumatī. Indeed the cherished desires of the Ikṣavāku race were always fulfilled by the

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35. Ibid, II.62

kulaguru. Because of this solicitude, the kings had deep reverence for their preceptors. Other sages, both old and young, also had their esteem in full measure. As the kulagurus were always intent on their well-being, even using their spiritual power acquired through hard penance, they did not put up with any kind of offence or dereliction on their part. Their anger, if provoked, sent shudder down to the spine of even the mighty emperors; अथैकधेनो-रपराधचण्डाद् गुरोः कृशानुप्रतिमाद् बिभेषि[36]।

There were certain sages who had friendly ties with the royal families. Vālmiki was friendly to both Daśaratha and Janaka. Some of the ṛṣis had a long life. Vasistha had been the preceptor of the Ikṣvākus for seven generations, from Dilipa to Athiti. Kalidāsa has used the words Rsi and Muni rather promiscuously. All the holy personages, dwelling in the Āśramas could be alternatively Called ~~designated~~ as Rsis or Munis. The aged seers were addressed with the honorific Bhagavān, Tatrabhavān etc.

Some of the seers like Vasistha, Mārīca and others were married. Their wives — Arundhati and Aditi — were also noted for their spiritual attainments. Their household life did not interfere with the performance of austerities. The frequent references to Rsikumāras in

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[36] Ibid, II.49

Kālidāsa's work shows it beyond doubt that the Ṛṣis had children. Contrarily, some of the Ṛṣis like Kaṇva were celebates. The whole Āśrama was a family to them.

Kālidāsa has referred to Vasiṣṭha, Kaṇva and Viśvāmitra as Kulapati. Vasiṣṭha, Varatantu and Vālmīki had mantras revealed to them. Their mantras had the efficacy to spell doom to the enemies : तव मन्त्रकृतो मन्त्रैर्दूरात्प्रशमितारिभिः[37] A young lady, practising penance aroused curiosity of one and all, not excluding the male ṛṣis.

The Ṛṣis were invariably invited to the sacrifices. All the Ṛṣis did not live on the earth, some had their dwellings on the stars. Once in the works of Kālidāsa the Ṛṣis are shown on a different mission viz; begging the hand of Pāravatī for Śiva.

Some of the Ṛṣis were equally at home in practising penance and handling arms. While Cyavana had trained Āyus in the science of archery, Rāma got the missile, consecrated with mantras, from Viśvāmitra, which was capable of destroying the demons. Paraśurāma carried rosary in one hand and bow in the other. This combinaton of spiritualism with prowess invited comparison with the intimate association of fire and wind. Though leading a secluded life in the forest, the Ṛṣis were adept in worldly affairs, as well. The Prasthānakautuka of Śakuntalā, arranged by him and the advice

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[37] Ibid, I.61

that he tendered to the bride bespeak Kaṇva's acquaintance with the worldly chores. Some of the seers were versed in the vedas. Vasiṣṭha is said to be the repository of the Ātharvanic lore. Vālmīki had intimate knowledge of the Ṛgveda. Kaṇva blessed Śakuntalā with the vedic metre Triṣṭup.

Kālidāsa has reverential regards for the Ṛṣis of all kinds and stature. Their spiritual power served as an inexhaustible treasure to the kings, which they valued more than the heaps of gems'. The spiritual power was the bastion on which rested the edifice of regal glory.

(IV)

VEDIC SACRIFICES IN KĀLIDĀSA

In the article, 'Vedic Sacrifices in Kālidāsa'[38] the last in the series, Dr. Shastri has given an informative account of the Vedic sacrifices, that were current in his (Kālidāsa's) days. Kālidāsa must have seen the columns of smoke issuing from the sacrifices and must have heard the sacred mantras, recited therein which enabled him to analyse the nature and character of the various sacrifices, the material used therein, the sages who conducted them and the fruit that emanated from them. The hermitages and penance-groves ~~from~~ form the basis of most of his

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38. Bhāratiya Vidyā, Vol. 45-46, Nos. 1-4, P. 81-91.

themes, and where there are Āśramas and Ṛṣis, there must be sacrifices, performed with meticulous care.

For the performance of the sacrifice an altar was laid, around which the sacred Kuśa grass was placed. A pupil of the sacrificer in the Abhijñānaśākuntalam is shown bringing Darbha (Kuśa) for the purpose. The sacrificers then lighted the fire and poured oblations into it. At the time of her departure from the Āśrama, Śakuntalā circumbulates the fires to which oblations had been recently offered. Thereafter Kaṇva blesses her in the Vedic metre, Triṣṭup. The plural vahnayaḥ in the verse वैतानास्त्वां वह्नयः पावयन्तु,[39] probably refers to the three traditional fires, Gārhapatya, Dakṣiṇa and Āhavanīya, which Kālidāsa, in imitation of Manu, has collectively designated as Tretā: त्रेताग्निधुमाग्रमनिन्द्यकीर्तेः ।[40] In describing the rigorous penance of the sage Sutīkṣṇa, Kālidāsa has once referred to four fires, fed with sacrificial wood: हविर्भुजामेधवतां चतुर्णां मध्ये ।[41] According to the Vedic science of sacrifice, the fires had their definite places assigned on the altar. This is the unmistakable implication of the compound क्लृप्तधिष्ण्याः used in the verse. Every Agnihotrin had a separate room or a

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39. Abhijñānaśākuntalam, IV.

40. Raghuvaṃśa, XIII. 37

41. Ibid, XIII. 41

house, if possible, dedicated to fire, which was happily named as Agniśaraṇa or Agnyagāra. It was firmly believed that the oblations poured in the fire, reached the gods. That is why they are called Havirbhuj. Kālidāsa has used the designation for the Ṛṣi-couple Mārīca and Dākṣāyaṇī, as well as for the Himalaya mountain.

Though the Ṛṣis were competent enough to ward off impediments and disturbances to the sacrifices through their spiritual power, they seldom used it for the purpose as it resulted in the loss of penance, performed with great effort. More often than not, they sought the help of the ruling elite for protecting the sacrifices from the depredations of the evil spirits. It was only when the help was not forthcoming or other alternatives had been exhausted that they struck the disruptor with their curse-arm, though it dissipated their penance: त्राणाभावे हि शापास्त्राः कुर्वन्ति तपसो व्ययम्[42] The sacrifices not only brought about self-purification, they resulted in material prosperity also. Dilipa told Vasistha that the oblations offered by him to the holy fire turned into rain that thus nourished the crops which otherwise would have withered away.

Besides refering to some of the kings as Agnicit or Yajvar is a general way, Kālidāsa

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[42] Ibid, XV. 3

mentions some specific sacrifices. Dilīpa is thus said to have performed ninety nine Aśvamedha sacrifices. Though his 100th Aśvamedha was disrupted by Indra, he got full reward of the sacrifice — क्रतोरशेषेण फलेन युज्यताम[43] Raghu performed the Viśvajit sacrifice wherein he gave away in charity all his possessions. Daśaratha is known to have performed the putresti sacrifice. A reference to yūpa, the sacrificial post, was natural in the context of the Aśvamedha. In Aśvamedha, the horse was killed. In Gomedha, it "could even be a cow". The glory that the slaughtering of cows brought to Rantideva turned itself in the form of the Carmanvatī river, on the earth. Apart from the caturagni penance of Sutīkṣṇa, the Raghuvaṁśa makes an allusion to the sacrifice of Śarabhaṅga wherein he had sacrificed his body also in the fire, fed by the holy wood: यो मन्त्रपूतां तनुमप्यहौषीत[44] The ablution at the conclusion of the sacrifice, called avabhṛtha, is also mentioned by Kālidāsa.

Kālidāsa has used a good number of words for the sacrifice. Besides ijyā, he uses homa, adhvara, kratu, makha and isti, vitāna is hinted in the adjective vaitānāḥ. The idea of sacrifice is also sought to be conveyed by such a simple word as

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43. Ibid, III.65
44. Ibid, XIII.45

kriyā : यद गुरोः क्रियाविघाताय कथं प्रवर्तसे ।[45] Even the word karma has been mustered once to denote a sacrifice : बाह्मेषु दिवसेषु पार्थिवः कर्म साधयति पुत्रजन्मने[46] The biggest sacrifices like the Aśvamedha and Viśrajit have been referred to with the word mahākratu. It is interesting to find that the poet has nowhere employed the word yāga for the sacrifice. Dakṣiṇā was an inalienable part of the sacrifice, without which it was deemed to be futile.

Known as Dirghasatras, some of sacrifices lasted very long. Patañjali has mentioned some such sacrifices as continued for a hundred, even a thousand years.

Of the material, śruk, a long ladle made of vikankata wood and caru, the sacrificial food, alone are mentioned. The words yathā-vidhi, vidhivat, yathāvat and samyak, used in the context of pouring oblations, combine to stress that the sacrifice to be successful had to be performed in accordance with the prescribed ~~ruled~~ rules, ~~and formulas~~.

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[45] Ibid, III.44

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(c) ARTICLES ON SANSKRIT GRAMMAR

Being basically a grammarian, it was natural for Dr. Shastri to turn focus on Sanskrit grammar. As a matter of fact, 'The Rāmāyana – A Linguistic Study' and the series on the language of the Yogavāsistha, evaluated earlier, add up as a solid contribution to the grammatical studies. He has sought to examine therein the language of the two stupendous works in almost all its conceivable facets. He has addedly highlighted some of toughest problems of Sanskrit Grammar through a number of articles. It is a happy coincidence that the articles on grammar have claimed three important media – Sanskrit, Hindi and English. While Dhātvarthavicārah and Samāsavicārah are written in Sanskrit and discuss the two issues in the background of philosophy of grammar, 'Sanskrit usage and √kr in its various Meanings' have claimed English as their medium. Sanskrit Mein Kārakon Ki Vivakṣādhinatā is the solitary article that the author has chosen to write in Hindi.

(iii)

SANSKRIT MEIN KĀRKON KĪ VIVAKṢĀDHĪNATĀ

Written in Hindi, the article[49] is actuated by the author's desire to instruct, ~~albeit indirectly~~, the student in the correct use of the kārakas, perhaps the most important component of Sanskrit syntax, and thereby afford him a peep into faultless usage.

Pāṇini has defined the various Kārakas and ordained their use in a host of his sūtras. The existence of the rules and sub-rules apart, their use is governed by usage. The harsh reality which had dawned upon the Sanskrit grammarians quite early is found reflected in the popular dictum: विवक्षातः कारकाणि भवन्ति । The vivakṣā, discretion, referred to here, pertains not to the speaker, but to the śiṣṭas, who set the norm for correct usage. The use upheld by the śiṣṭas is to be deemed unblemished, no matter if it is borne out by grammar or not. Thus all sorts of vehicles including the limbs of human body that act as such, are accepted as karaṇa by the śiṣṭas, though there is no doubt about their being adhikaraṇa. This is what such of Pāṇini's sūtras as वह्यं करणम (III.1.102) and चरति (IV.4.8) indicate and their use in literature corrobora-

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[49] Studies in Indology, Delhi, 1973, P. 117-124.

tes. मध्येन सा वेदिविलग्नमध्या बलित्रयं चारु बभार बाला (Kumārasambhava, I.39), गुणानुरागेण शिरोभिरुह्यते (Kirāta, I.21) etc. According to Bhaṭṭoji Dikshit the root tṛp of the Fourth conjugation is transitive. But the usage tends to ignore its self-evident karaṇatva, and sanctions genitive with it in the sense of general relationship. वैवस्वतो न तृप्यति सुराया इव दुर्मदी (Mahābhāṣya, II.2.29), नाग्निस्तृप्यति काष्ठानां नापगानां महोदधिः (Pañcatantra, I.137). Even when kārakatva is intended in its use, it is the adhikaraṇa that is sought to be sanctioned in preference to the karaṇa, though it is inherent in the situation. श्रेयसि केन तृप्यते (Śiśu, I.29). It is again the general relationship that is meant to be denoted in case of the root smṛ. In मातुः स्मरति obviously the general relationship is ~~sought~~ intended to be conveyed.

The object of प्र √हृ is not accepted as such in usage. It is rather taken to be adhikaraṇa. It has the sanction of eminent writers. आर्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसि (Abhijñāna-śākuntalam, I.10). However, if a limb is specified, the limb is treated as adhikaraṇa while the person to whom it belongs is taken to be karma. स मां वक्षसि लगुडेन प्राहरत्। When the root is used in the sense of hurling, the person at whom something is hurled is considered to be sampradāna. Such is the usage. इन्द्रो वृत्राय वज्रं प्राहरत्।

गुणैरात्मसदृशीं कन्यामुद्वह is the current coin. Guṇa cannot be used differently, in any other case. However, with iva it is alternatively treated as karaṇa and Adhikaraṇa. The latter agrees with the Hindi expression. This is how Vālmiki has used it. समुद्र इव गाम्भीर्ये धैर्येण हिमवानिव (Rāmāyaṇa, I. 1. 77). Likewise, the wife in the act of procreation is invariably taken to be adhikaraṇa : मयि जातो दशरथात्कथमुञ्छेन वर्तयेत (Rāmāyaṇa, II. 24. 2). Even if the act of procreation is implied, the adhikaraṇatā of the wife is inviolable : सुदक्षिणायां तनयं ययाचे (Raghu, II. 64)

The usage does not always allow dative to denote the English 'for' or ke liye of Hindi. It insists upon genitive as the norm. For instance, अभ्युपहासस्य समयोऽयम्। नैष भारो मम। किं दूरं व्यवसायिनाम्। सीता रामस्य प्राणेभ्योऽप्यधिका बभूव। there being no relationship such as तादर्थ्य, the dative is not admissible here. Similarly, unless there is apādāna, the idea of separation, the use of ablative would run counter to the usage. कः कालस्त्वामन्विष्यामि। कं कालं त्वामन्विष्यामि etc. bear it out abundantly. In निबोध मे कथयतः रामायणीं कथाम् since there is no regular study ~~is~~ implied here, the narrator is not apādāna, hence the ablative is not permissible at all. Occasionally though the idea of apādāna is clear, it is rejected in favour of kartā, karma etc. : स प्राणान् मुमोच। तं प्राणा मुमुचुः। स प्राणैर्मुमुचे। When the root muc is used as ~~an~~ intransitive, prāṇa etc.

retain their apādāntā — यज्ज्ञात्वा मोक्ष्यसेऽशुभात् (Gitā).

It is wrong to translate respectively as इतः षण्मासान् पूर्वं बलवद् भूरकम्पत, इतो वर्षसहस्रं पूर्वं महमूदो भारतभुवमाचक्राम, इतः सप्ताहद्वयं पूर्वं धारासारैरवर्षद् देवः the sentences that follow: A terrible earthquake struck six months hence, Mahmud attacked India one thousand years ago and It rained heavily in the last fortnight. The alternative translation इतः षड्भ्यो मासेभ्यः पूर्वं बलवद् भूरकम्पत etc., though grammatically correct, does not convey the intended sense. It would respect the usage to translate three sentences as follows — अद्य षण्मासा बलवद् भुवः कम्पितायाः, अद्य वर्षसहस्रं महमूदस्य भारतभुवमाक्रान्तवतः, अद्य सप्ताहद्वयं धारासारैर्वृष्टस्य देवस्य।

अद्य चतुरो दिवसान् वर्षति देवः is the only translation in Sanskrit that accords with both grammar and usage. Four days do not form avadhi, but a period pervaded by the act of raining; hence the use of Accusative is unavoidable, as dictated by the sūtra कालाध्वनोरत्यन्तसंयोगे.

(IV)

SANSKRIT USAGE

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[50] Indologic Taurinensia, Vols III-IV, 1977, P. 449-454.

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glimpse of ~~faultless~~ Standard Sanskrit usage. He has sought to turn spotlight on the use of certain roots and words, as sanctioned by the *śiṣṭas*. For instance, in his commentary on मा गृधः कस्यचिद धनम (*Īśāvāsyopaniṣad*, 1), Śaṅkarācārya treats the root *gṛdh* as both transitive and instransitive. But even while regarding it as intransitive its transitive nature weighs heavily on him. Say he अथवा मा गृधः, कस्मात । कस्यस्विद धनमित्याक्षेपार्थो न कस्यचिद धनमस्ति यद गृध्येत । The Dhātupātha of Pāṇini also seems to fan the uncertainty : गृध अभिकांक्षायाम । Though its use as a finite verb (in *tiṅganta* form) is rare, the Vedas and the Epics unequivocally uphold it to be intransitive.

यस्यागृधद वेदने वाज्यक्षः । *Ṛgveda*, X. 34. 4
मा गृधो नो अजाविषु । *Atharvaveda*, XI. 3. 21
गृध्येदेषु न पण्डितः । *Mahābhārata*, *Strīparva*, II. 25

As remarked earlier, taking cue from Bhaṭṭi's use of √tṛp of the Fourth conjugation as transitive (*pitṝn atārpsīt*), Bhaṭṭoji Dikshit is inclined to treat it as transitive. This is against good usage. No where in the vast range of Vedic and classical literature has it been used transitively. √Tṛp whether of the Fourth or the Fifth conjugation is invariably intransitive. The following illustrations would bear it out.

तृप्यन्तु होत्रा मधवः । *Śukla Yajurveda*, VII. 5
वाग्देवि जुषाणा सोमस्य तृप्यतु । Ibid, VIII. 37

गवयस्य तृप्ता मांसस्य । *Mahābhārata*, *Karṇaparva*, 44.27
अतृप्तोऽस्मयद्य कामानाम् । *Bhāgavatapurāṇa*, IX.18.37.
अपां हि तृप्ताय न वारिधारा । *Naiṣadhacarita*, III.93.

According to the Dhātupātha, the root *vad* with or without the preposition *sam* is *Parasmaipadi*. This is at odd with the usage. According to it, with *sam* the root is invariably *Ātmanepadi*. Patañjali's remark वाचिकषडिकौ न संवदेते (II.25.1) is perfectly in tune with the usage. The *Ṛgveda*, the *Nirukta*, the *Bṛhaddevatā* and the *Upaniṣads* concur in upholding its use with the Ātmanepada terminations

देवा वै ब्रह्म समवदन्त । *Kāṭhakasaṁhitā*, XXX.10
स वै सर्वेणेव संवदेत । *Śatapatha*, III.1.1.10
कुमारं जातं संवदन्त उप वै शुश्रूषते । *Aitareya Brāhmaṇa*, III.2

The grammar ordains Genitive or Locative with *anurakta* and *anuvrata*. The two cases are actually met with in use. But in usage it is the Accusative that preponderates, though it has not grammatical sanction.

नारायणमनुव्रतौ । *Mahābhārata*, *Ādiparva*, 63.5
तर्कविद्यामनुरक्तः । Ibid, *Śāntiparva*, 180.47
अपि वृषलमनुरक्ताः प्रकृतयः । *Mudrārākṣasa*, Act I.

The Kāśikākāra is inclined to limit the use of *rajasvalā* and *kārmuka* in the sense of 'a lady in menses' and 'a bow' respectively and forbids their use in any other senses. This prohibition is in contravention of the usage.

रजस्वला भृशोद्विग्ना वीक्षमाणा दिशो दश । *Mahābhārata*, *Droṇaparva*, 32.13

न तु केवलं गुणप्रभावादेव कार्मुकानि भवन्ति । *Carakasaṁhitā*, *Sūtrasthāna*, 26.12

कार्मुकाः स्युस्ततोऽधिकम् । Ibid, *Cikitsāsthāna*, 5.84.

(VI)

KṚ IN ITS VARIOUS MEANINGS

The article[51] undertakes an interesting survey, backed by a profusion of illustrations, of the plurality of meanings that the popular root *kṛ* denotes. In his gloss on the sūtra *bhūādayo dhātavaḥ* (I.3.1) Patañjali lays down the well-known principle of Sanskrit semantics that "the roots signify diverse meanings" — *bahvarthā api dhātavo bhavanti* and seeks to illustrate the phenomenon with some of the meanings of √kṛ. The multiety of its meanings is however, not confined to those illustrated by Pātañjali. √kṛ infact has the potential to denote infinite meanings. The reason is not far to seek. √kṛ signifies the action in general '*kriyā-sāmānya*. Since the *sāmānya* invariably culminates in *viśeṣa* (*na nirviśeṣam sāmānyam*), √kṛ comes to denote the various aspects of action signified by other roots. Some of the more significant, meanings that the root denotes are sought to be illustrated in the article.

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[51] The Mysore Orientalist, Vol. III (March-September), 1970.

1. To begin : चक्रे शोभां परां पुनः । Rāmāyaṇa, II.6.10
2. To create, to generate : न च खलु तयोर्ज्ञाने शक्तिं करोत्यपहन्ति वा । Uttararāmacarita, II.4
3. To utter : ब्राह्मणः प्रणवं कुर्यादादावन्ते च सर्वदा । Manusmṛti, II.74
4. To analyse : शब्ददुर्दुरं करोति । Pāṇini, IV.4.34
5. To study, to learn : प्रत्यक्षकारिणो गृह्यन्ते न तु शिष्यशिष्याः ।
Kāśikā. प्रत्यकारिणः = प्रत्यक्षाद्ध्येतारः (Padamañjarī).
चकार .... श्रेष्ठाद् धनुर्वेदं गुरोस्तदा । Mahābhārat, Śāntiparva, 2.5
6. To practise : ऊनषोडशवर्षो ऽयमकृतास्त्रश्च राघवः । Rāmāyaṇa, III.36.6

अकृतास्त्रः = अनभ्यस्तास्त्रः ।

7. To give, to offer : यत्र शुल्को न क्रियते अबलेन बलीयसे । Atharvaveda, III.29.3

सुराः सर्वे तत्फलंचिकीर्षवः । Rāmāyaṇa, I.63.1
तत्फलं दातुमिच्छवः । Govindarāja
सपवित्रांस्तिलानपि अग्नौ कुर्यात् । Manusmṛti, III.300

8. To offer libation to the dead (usually with udakam)

उदकं चक्रतुस्तस्मै गृध्रराजाय तावुभौ । Rāmāyaṇa, III.64.35
आजग्मुरुदकं कर्तुं नदीं शीतलजलां शुभाम् । Ibid, IV.24.42

नास्य कार्योऽग्निसंस्कारो न च कार्योदकक्रिया । Manusmṛti, V.69

9. To lay down : ऋषयश्चक्रिरे धर्मान । Ibid, II.154
चक्रिरे व्यवस्थापितवन्तः – Medhātithi
10. To till : बीजाकरोति क्षेत्रम ।
अकृतं च कृतात् क्षेत्रात् । Manusmṛti, X.114

11. To spend, to pass : चक्रुस्तेनाभ्यनुज्ञाता दश वर्षाणि पञ्च च। Mahābhārata, Āśramavāsikaparva, I. 6

समयाच्च यापनायाम् (Pāṇini, V. 4. 60)

समयाकरोति – समयं यापयति।

12. To outrage : अभिषह्य तु यः कन्यां कुर्याद् दर्पेण मानवः। Manusmṛti, VIII. 367.

13. To narrate : तन्मूलामति महती कथामकरोत्। Daśakumāracarita, P. 173

14. To cook : शूलाकरोति मांसम्।

कृताकृताश्च तण्डुलाः। Yājñavalkyasmṛti, I. 286

15. To accept, to marry : दारान् कुर्वीत सिद्धये। अकृतदारः।

16. To cry : चौरङ्कारन् आक्रोशति।

17. To cure : प्रवाहिकातः कुरु। कासतः कुरु। छर्दिकातः कुरु।

18. To serve the purpose : नैतानि यातयामानि कुर्वन्ति पुनरध्वरे। Rāmāyaṇa, II. 55. 13

19. To apportion : कृधि नो भागधेयम्। Ṛgveda, X. 34. 12

20. To carry : स भार्यां शिरसाकरोत्। Hitopadeśa, III. 2. 4

अकरोत् = उवाह।

21. To become mature : अकृता ते मतिस्तात। Mahābhārata, Aśvamedhikaparva, 2. 15.

अकृता = अपरिपक्वा।

22. To confirm : सत्याकरोति वणिक् भाण्डम्।

23. To appoint, to assign : पौरोहित्ये च चक्रे तम्।

24. To fulfil : कुरु नो याचनां पुत्र सीता तिष्ठतु भामिनी। Rāmāyaṇa, III. 64. 35

(d) MISCELLANEOUS ARTICLES

Besides the thematic articles discussed above, Dr. Shastri contributed a number of independent articles to various journals and Felicitation Volumes. Of these the following make an interesting study and therefore deserve serious notice.

KUMĀRASAMBHAVACAMPŪ – A STUDY

Published in the Indologica Taurinensia[52], the article undertakes a literary appraisal of the Kumārasambhavacampū by Sarfoji II (1800-32 A.D.), the scholarly ruler of Tanjore. With prose and poetry alternating at measured intervals, the form of poetry known as Campū has been favourite with the poets since early times. Beginning with the Nalacampū, a host of campū writings have emerged, over the years, to enrich the literature. An adaptation of Kālidāsa's famed poem, the Kumārasambhava, the present work forms perhaps the last notable link in the long chain of the campūs. Of four of Sarfoji's writings it is the Kumārasambhavacampū (KSC) alone that can lay claim to originality for itself, the others being mere compendia or abridgements.

The work begins with a statement of

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[52] Indologica Taurinensia, Vol. III-IV (1975-76), P. 425-38.

justification for reducing the well-known story to the form of *campū*. According to Sarfoji neither prose nor poetry by itself has the potential to charm the connoisseur. It is their admixture, like that of *sudhā* (nectar) and *mādhvīka* (spirituous liquor), that imparts undiluted pleasure.

> साहित्यं हि तयोर्द्वयोरपि सुधामाध्वीकयोर्यो भवत ।
> सन्तोषं हृदयाम्बुजे वितनुते साहित्यविद्याविदाम ॥

The *Kumārasambhavacampū* is divided into four *Āśvāsas*, comprising respectively 33, 30, 60 and 79 verses and 4, 4, 7 and 4 prose passages of uneven length. The first *Āśvāsa* opens with an invocation of Lord Śiva followed by a brief account of the authors' predecssors. Sarfoji was a son of Tulagajendra, one of the descendants of Maloji of the Bhonsla family of Tanjore. It is after these preliminaries that the story of Kumāra's birth is detailed, which, more often than not, concurs with the *Kumārasambhava*, both in sequence and contents. In the execution of the theme, the KSC betrays a peculiar tendency. The story moves at a leisurely pace till the end of the second chapter, extending only upto the wailings of Rati occasioned by the burning to Kāma. The author has apportioned considerable space to describe the Himalayas, Śiva's penance and the change brought above in the forest by sudden emergence of spring. The story

gains momentum from the third Āśvāsa and begins to flow rapidly with events following each other in quick succession. The author seems to be impatient to dispose of the story hastily. He has therefore not hesitated in skipping over some of the episodes of his original : यद्यपि वोत्सुकं त्वरागौरवात् | some others he has slashed down rather drastically. For instance, he has disposed of the description of the post-marital enjoyments of the divine couple, Śiva and Pārvatī in mere nine verses against forty four in the original. Likewise, the description of the pre-marital adornments of Pārvatī is also reduced to the minimum. Though, the theme of the KSC is an echo of Kālidāsa's poem, it is marked by one important divergence. Sarfoji has dispensed with the Agni-episode of the Kumārasambhava. In KSC the deities, exasperated at the inordinate delay in the birth of the Kumāra, themselves wait upon the Lord and beseech him to relieve them of the misery caused ~~wrought on them~~ by Tāraka, by begetting a son. The Lord assures them to fulfil their desire — हे देवाः ! कांक्षितं वः सुचिरमिदमतः सम्प्रसन्नः करिष्ये |

The KSC is distinguished by the quality of its language which is generally of high order. It is marked by lucidity, sweetness and grammatical chastity. It has a classical flavour about it. At places, its prose

echoes the style of the earlier masters like Subandhu and Bāṇa. The author is overwhelmed with Kālidāsa's muse to the extent that, not infrequently he has gleefully paraphrased in prose what the master had expressed in verse. Though his language would be rated simple and lucid, he has occasionally inducted in his poem quite a few recondite and obscure expressions. Bhūvalaripu (king), Vedavṛndaśekhara (Vedānta), Vadikriyākarman (abhivādana), Praguṇita (āvṛtta, repeated), Tāra (pure), Aṣṭapada (gold), Lekha (deity) may be reproduced to represent the category. Some of the words are notable for their structural pecularity, doubtless occasioned by an anxiety to extort therefrom the intended sense. Of these Dṛṣṭa-bhūmi (dattāsana), sthānajñātavacanaḥ (skilled in the knowledge of hilting the aim), āhārya-samānadhairya (one whose normal patience cannot be disturbed), garīyasī (hinderance); pitṛmatāt (with the permission of the father) call attention. Sarfoji has also not hesitat~~ing~~ed in using elliptical expressions. Kalpa (Kalpavṛkṣa) and Śāmbhavaḥ (Śāmbhavaḥ karaḥ) would illustrate the phenomenon. Occasionally the normal form of the words has been distorted to meet the matrical exigencies. A glaring instance is provided by the word Menakā used in place of Menā in the verse हिमगिरिदुहितुः मेनकायाः स्वमातुः though Menakā is the name of a particular

nymph. The KSC throws up a crop of peculiar Taddhita formations, which, however, are neither unusual nor unexpected in the writings of the South Indian authors. Dhaurandhari, pārampari, svācchandya, saurarga, sāvitra, sautrāmana, sāhasra, aunnatya, vaiyāghra may be mentioned as ~~specimens~~ some of the instances.

The KSC is marked by a number of sūktis, wise sayings, some of ~~them~~ which may be reproduced here.

1. मानैषिणो ह्युन्नताः । 1.13
2. असत्कथा श्रुता हि पापकारिणी । 3.29
3. कुटुम्बिनां प्रकृतयः कलत्राश्रयाः । 3.57
4. दुष्प्रधर्षः खलूग्रः । 2.24

Of the eleven metres mustered in the poem, Śārdūlavikrīḍita emerges with eminence to claim as many as 123 of the 203 verses. The other ten metres used in the poem are as follow: Mālini Anuṣṭup, Pṛthvī, Pañcacāmara, Upajāti, Śikhariṇī, Bhujaṅgaprayāta, Āryā, Svāgatā, Mañjubhāṣiṇī and Vasantatilakā. The figures of speech that have been pressed into service to lend clarity and force to the expression include apahnuti, sandeha, sahokti, arthāntaranyāsa, upamā and utprekṣā. The author has special fascination for utprekṣā.

The KSC adds up as a worthy contribution to the campū literature. Though it is deeply indebted to Kālidāsa's poem for its theme and expression, it is not shorn of individually

of its own.

The article, though informative and important lacks the crispness and force that distinguish Dr. Shastri's earlier writings.

THE KUMĀRASAMBHAVA – ITS GENUINE PORTION

The overwhelming evidence of eminent poeticians and grammarians, besides other considerations, proves it beyond, cavil that the two segments of the text of Kālidāsa's *Kumārasambhava*, represented respectively by the first eight and last nine cantos could not have a common origin, so glaringly divergent are two. The last nine cantos were added at a subsequent date to Kālidāsa's original poem, comprised of eight cantos whose genuineness is established on good grounds. While many a consideration has been whipped up to highlight the distinct character of the latter part (IX - XVII) of the poem, the present article[53] is intended to prove their spuriousness ~~of cantos IX - XVII~~ on linguistic and grammatical considerations, and thereby marks a fresh approach to the problem.

According to Dr. Shastri the first

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53. The Journal of Oriental Research, Madras: Dr. S. S. Janaki Felicitation Volume, 1992, 303-305.

segment (I - VIII) of the poem is free from intricate grammatical forms. This, however, cannot be claimed for the later cantos. Thus, while there is no frequentative form in the first, the subsequent part betrays a few of them like *lelihāna*, *dodhūyamāna* and *dandahyamāna*. Likewise, the *akac*-ending words are encountered only in the second part of the poem, the first having nothing to match them. The later cantos furnish instances of hiatus when followed by '*o*', ordained by the aphorism '*ot*' (अहो अहो देवगणाः, XII. 54 अथो अधुरवत, XIII. 19 etc.), the first 'segment meticulously' avoids the pitfall. The words *giriśa* and *praphulla* occur four times each in the first portion but do not figure even once in the second. Unlike the first eight cantos, the second portion is tarnished by tantology. *Ratānanda-sukhasya* (IX. 16), *adhikakāntikāntaḥ* (XIII. 8), *kalahakeli-kutuhalotkam* (XVII. 12) are the cases in points. The second part betrays the peculiar tendency of admitting a host of made-up words, particularily with reference to Kumāra, Indra and Candra while the first section has not even solitary form of the type to show. Kālidāsa has no fascination for obscure words, but the author of the second part revels in inducting in the poem expressions like *kṛpitayoni* (fire, X. 16), *saṅkrandana* (Indra, XII. 3), *kāsara* (he-buffalo,

XIV. 7) The eulogy of the celestial Ganges (X. 28-36) also accords more with the style of the later *mahākāvyas*. Besides tautology, unnecessary padding also emerges as a distinguishing feature of the second segment of the *Kumārasambhava*. *Tripurāsurāri* (XIII. 20), *raṇapravīro hi surān avocat* (XIII. 13) instance the phenomenon. *Asura* and *hi* in the two verses are obviously redundant. While Kālidāsa is known to excel in simile, the second part has intriguingly only six of them, and they too do not have much to commend themselves. It is Kālidāsa's wont to relate a son either to the father or the mother but never to both. However, in the second part he departs from the norm and refers to Kārttikeya as the son of Śiva and Pārvatī. Moreover, in its present form the title *Kumārasambhava* is a misnomer. It should have been named as *Tārakavadha* or *Tārakavijaya* in line with the subsequent poems like *Śiśupālavadha* and *Haravijaya*.

All this would point to the fact that *Kumārasambhava* originally consisted of eight cantos only. It was later that nine more cantos were grafted over it.

VAIDESIKAVIDUṢĀM SAṀSKṚTARACANĀḤ
(Sanskrit writings of the foreign scholars)

Written in Sanskrit, the article[54] makes a fascinating study. Herein the author has saught to present a brief analysis of the Sanskrit writings of the foreign scholars. Some of the alien scholars were deeply versed in Sanskrit. Dr. Keilhorn and others of his class are well-known for their phenomenal grasp of Sanskrit grammar and semantics. Scholars like Ojihara (Japan) are successfully carrying on the tradition of the earlier stalwarts. Some of the foreign scholars were also gifted speakers in Sanskrit. Their devotion to Sanskrit and the zeal to use it, though handicapped by a lack of proper enviornment, is indeed praiseworthy. Still more commendable, however, is the fact that a number of foreign scholars have established themselves as writers of felicitious expression, both in prose and poetry. The present article means to undertake a succinct evaluation of their writings.

The German scholar Sieg had sent his good wishes and congratulations in Sanskrit verses in the Mandākrānta metre to his teacher Vald Schmidt on the latter's eighteenth birth anniversary. The manuscript of the verse is preserved in the Gottingn University. Written in the style of the Meghadūta, the verses deserve esteem for their sheer flow and

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[54] Pūrnatrayi, 16.1, January, 1989, Tripunithur (Kerel).

directness

पृच्छामि त्वां कुसुमरचने गन्धसौरभ्यमाले
दौत्यं हर्तुं स्मरणघटितं धन्यवादं भरन्ये।
गन्तव्यस्ते नगरविदितो धीमतामुत्तमाङ्ग
आग्नेयोक्तेर्विवरणकरो ग्रस्तकौचेयभासः ॥

जातो वंशे विजयवचनात्प्राप्तकल्याणनाम्नि
विद्वान यो मे गुरुरपि सखा विद्धि सोऽशीतिवर्षः।
आचार्यस्य प्रविश भवनं तस्य पत्नीप्रशिष्टं
गाढग्रन्थं वद सुमधुरं प्राज्ञविज्ञं पठन्तम् ॥

जिज्ञासूनां त्वमसि शरणं बुद्धिधारापयोद -
स्तर्कोपेतश्चतुरमनसा चारु निर्मुक्तशङ्कः।
आकांक्षामो हृदि तव हितं तेन चोच्चैर्ह्वयामो
जीवेच्छ्रीमान जयतु जयवान वर्षनानाशतानि ॥

Similarly the well-known Polish Sanskritist, Prof. Sushkevich had penned down his congratulatory message in sweet Sanskrit prose and verse, on the 'Nameday' of his teacher , Prof. Gavronski He passed on the writing to his successor, Christopherviski, the Head of the Oriental Institute. It is still preserved with him. Sushkevich's Sanskrit prose carries thunder over his verse His prose bears deep imprint of Bāna's ornate style, infested with compounds and such other gimmicks some of the excerpts from the two sections would suffice to afford a peep in the insight and eminence that characterise

Sushkevich's Sanskrit writings

युष्मन्नाम्ना दशशतकराच्चण्डमुद्योतिते तु
सूर्यभ्रान्त्या सकलमपि विद्वत्कुलं तूर्णमेव ।
रश्मींस्तारान् क्षयिततिमिरान् सर्वतो विप्रसार्य
विद्यालोकेऽहमहमिकयेवार्ककान्तत्वमै तु ॥
सूर्यादौष्ण्यं वारिराशेश्च शैत्यं
वाताच्चैत्यं बालुकाभ्यो बहुत्वम् ।
इत्यादाय त्वत्सकाशं गुरो हे !
गच्छन्त्वद्य प्राग् यथामत्यमांसि ॥

अद्य खल्वष्टांगपात्वतेन गुरून् प्रणमाम । द्वे एव वर्षे अस्माकं गुरुभिरध्याप्यमानानां पर्यायं गते । किन्तु संवत्सरयुगमात्रमूढं दुष्करं यदि सत्यमित्युदिभन्नकम्पाः संस्कृतविषयालवाल उपदेशप्रभृत्यध्यापनोत्सेका दिव्यव्यापारशतपोषिताः शिष्यपादपास्तिष्ठामः गुरुज्ञानसूर्यप्रभववाग्विशेषरश्मिपुंजबलेन च लवमात्रशेषीकृतसूचिभेद्यान्धकारा वर्तामहे । अथवा जातभेदावस्थान्तरत्वेन
मधुलालसाः पाठकमिलिन्दभूताः संस्कृतपुस्तकोद्यानेषु गुरुपादादिष्टमार्गा यथासुखं पुष्पात्पुष्पं पताम । .... अथ गुरुनामोत्सवदिने भक्तिबहुमानादिपरिवारा साक्षादिव वपुष्मती कृतज्ञता शरदां शतं जीवित सर्वाण्यपि रोगाद्यादिरूपाणि दुःखानि दीर्घायुस्तेजः प्रभावोत्पादितोत्करभयकान्दिशीककृतान्यतिमात्रबाधितविरोधिमनांसि दूरतो वर्तन्ताम् इत्यादिभिः स्वान्तारम्भप्रभवैराशीर्वादसुमनोभिरवतंसवेष्टितोत्तमाङ्गान् गुरून् कुर्मः ।

The Oxford University established in 1883 A.D. the Indian Institute for the teaching of Sanskrit in Great Britain. It was inaugurated by the Prince of Wales. Of the two verses engraved at its portals, one is especially noteworthy for the solicitude expressed

therein for the Sanskrit lore and the growth of Indo-British friendship.

ईशानुकम्पया नित्यमार्यविद्या महीयताम् ।
आर्यावर्ताङ्ग्लभूम्योश्च मिथो मैत्री विवर्धताम् ॥

Later on, when the university bosses took the decision to convert the Institute, primarily meant for the study of Indology, into an administrative block, Professor T. Burrow, the eminent linguist, was aghast at it. He was so worked up that he denounced the decision in no uncertain terms, in Sanskrit stanzas. The verses reflect his agony with a vengeance.

ततः षष्टितमे वर्षे दुर्नयग्रस्तबुद्धिभिः ।
विद्यालयमहामात्रैरार्यधर्मपराङ्मुखैः ॥
सरस्वतीं लघूकृत्य पाण्डित्यमवमान्य च ।
तयोर्भूम्योस्तिरस्कृत्य मैत्रीमनर्घिकामिव ॥
कायस्थराक्षसानां च परस्वादानगृद्धिनाम् ।
गणकानां च हस्तेषु प्रापिता स्वार्थसिद्धये ॥
विद्याविहीना शालैषा परैर्नीता पराभवम् ।
अयोध्या प्रोषिते रामे नष्टश्रीरिव शोचति ॥

Prof. Cowell, the famous Sanskrit Scholar of Germany, has the unique distinction of translating into Sanskrit many poems of other languages, besides composing some original verses in Sanskrit. This is how he greeted Prof Maxmuller on his 50th birth anniversary, in the following delectable verse.

रयेण तुल्या व्यतियान्ति वासराः
जरावशं यौवनमाशु नश्यति।
अलं शुचा किं परिदेवनैर्गुरो
क्व देहराडुः क्व यशःसुधाकरः ॥

Prof. Cowell also congratulated Prof. Bothlingk, one of the editors of the saint Petersburg Dictionary, in sanskrit verse, on one of his birthdays. The dictionary had been completed by then. The verse makes a pointed reference to that fact also.

यशः श्रमेणैव नरैरुपार्ज्यते
श्रमेण कोषोऽपि समाप्तिमाप्तवान् ।
श्रमे व्यतीते वदते (ति) सरस्वती
ध्रुवं स कोषोऽप्यमरो भविष्यति ॥

Capeller was another German Indologist, well-versed in sanskrit. He translated into Sanskrit verse one hundred Greek Stanzas, of various poets, under the name of Yavana-śataka. The translation is marked by such a flow and sweetness that it reads like an original piece. Some of the verses from the Yavanaśataka are reproduced below which would testify to the poetic genius of Capeller.

अनग्निमनिकेतं च कुलघ्नं विद्धि तं नरम् ।
यो वैरं रमते कुर्वन्नैकराष्ट्रनिवासिनाम् ॥
न हि प्राणिषु सर्वेषु महीतलविसर्पिषु ।
शोचनीयतरः कश्चिन्मनुष्यादिति मे मतिः ।
सूक्ष्मा जिह्वा बहुन्यस्यां विविधानि वचांसि च ।
यादृशं तु भवेदुक्तं प्रत्युक्तमपि तादृशम् ॥

पितृपैतामहे स्थाने यत्सौख्यं हृदि जायते ।
न तद्देशान्तरे लभ्यं विभवेषु महत्स्वपि ॥
मा विषादं गमस्तात श्वो हि श्रेयो भविष्यति ।
आशा धारयति प्राणान्मृता एव निराशकाः ॥
द्रुमाणां तुहिने कष्टं निम्नगानामवर्षणम् ।
पाशबन्धो विहङ्गानां श्वापदानां च वागुरा ॥
यूनो मृगदृशां चिन्ता भगवन् बलसूदन ।
नाहमेकः सकामोऽस्मि नारीसक्तो भवानपि ॥

Among the foreign Sanskritists Chalongsar Badnk is one such scholar who has the proud distinction of having written his doctoral thesis in Sanskrit. His Sanskrit is distinguished for its ease and flow. Badnk secured the degree of Vidyāvārinidhi from the Sampūrṇānanda Sanskrit University, Varanasi, under the supervision of Dr. Y. K. Mishra. He has written several books in his mother tongue (Thai) on Sanskrit. Badnk now teaches Sanskrit in the Silpakorn university of Bangkok. The following excerpts from the Preface to his thesis bear testimony to his deep grasp of Sanskrit.

चालोङ्सर बदन्क् नामाहं थाइदेशे लब्धजनिः । बाल्यकालादेव भगवतस्तथागतस्य कृपया संस्कृताध्ययने प्राप्तरुचिरासम् । महाचूडालङ्करणबौद्ध (बैंकाक) विश्वविद्यालयतः बौद्धदर्शनविषयमधिकृत्य मया स्नातकपरीक्षा समुत्तीर्णा । संस्कृतसाहित्यविषयिणीं स्वीयां ज्ञानपिपासां पूरयितुं भगवता श्रीबुद्धेन कृतवसतिकेऽस्मिन् काशीनगरे विद्याधिगमनार्थमिच्छामकुर्वम् । ..... ततः भारतदेशस्य विद्याराजधान्यां काश्यां समागत्य मया काशीहिन्दुविश्वविद्यालये संस्कृतपालिविभागे

स्नातकोत्तरकक्षायां संस्कृतविषयमधिकृत्याध्ययनं कृतम् ।..... तदनन्तरं संस्कृतसाहित्यमवगाह्य सविशेषमानन्दमनुभवता मया सम्पूर्णानन्दसंस्कृतविश्वविद्यालयतः विद्यावारिधि इत्युपाधिप्राप्त्यर्थं मनसि योजितम् ।

अन्ते च इदं निवेदयन्नुपसंहरामि —

दूरादुपेक्षां निर्धूय कृपां कृत्वा ममोपरि ।
विलोक्यो मत्प्रबन्धोऽयं बुद्धिमद्भिर्द्विजोत्तमैः ॥

The foreign scholars thus have the potential for original writing in sanskrit. With industry and practice it can blossom into its full

THE CONTRIBUTION OF MUSLIMS TO SANSKRIT

'The contribution of Muslims to sanskrit' forms the script of the Dr. K. Nath Memorial Lecture delivered by the author in 1977 at the Institute of Indology, Delhi. As is evident from the title, it seeks to evaluate the contribution that the Muslim rulers of India made to the enrichment of sanskrit literature.

Sanskrit is truly an Indian language. The various religious and ethnic groups have contributed their mite to its development and enrichment. Nevertheless, in popular notion Sanskrit is the language of the Hindus, as Persian or Urdu is that of the Muslims. It is, however, a fact that the Non-Hindus, especially the Muslims, overwhelmed by its sweetness and richness, studied and interpreted

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its literature with commendable zeal. Many a Muslim ruler particularly the Mughal emperors, extended liberal patronage to Sanskrit which resulted in the emergence of a substantial literature, worthy and notable in its own way. Of the Śanskrit authors and poets patronised by them, Bhānukara, Akabarīya Kālidāsa, Puṇdarīka Viṭṭhala, Gaṅgādhara, Kṛṣṇa, Rudrakavi, Paṇḍitarāja Jagannātha, Vedāṅgārya Amṛtadatta, Harinārāyaṇa Miśra, Banśīdhara and Lakṣmipati occupy the pride of place.

Bhānukara or Bhānudatta was a protege of Emperor Shershah. He is known to have eulogized the emperor in Sanskrit verse. Nizam Shah Burhan shah (1510-1515 A.D.) also won acclaim from him in a Sanskrit stanza. Among the great poets of the sixteenth century, Govindabhaṭṭa alias Akabarīya Kālidāsa was justifiably the foremost. In some of his verses included in the anthologies he has mentioned among his contemporary rulers, Rāmacandra of Reeva, Gurjrendra, Vaghela Jalla and Dalapati. As a protege of Akbar the Great, he earned the proud sobriquet of Akabarīya Kālidāsa. Bhānucandra, the famed commentator of Kādambarī and his pupil Siddhicandra were also the friends and proteges of the Mughal emperor. Rāmacandra composed a work on astrology, Ramavinoda, for Ramadāsa Bhūpala, one of the ministers of Akbar. It

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includes a complete genealogy of Akbar Ramacandra's brother Nīlakaṇṭha, on the other hand, is known to have written Todarānanda for Akbar's Revenue Minister Todarmal. The Pārasīkaprakāsa was composed by Bihārī Kṛṣṇadāsa at the instance of Akbar himself. It was again to meet the Emperor's demand that Gaṅgādhara wrote Nītisāra and Puṇḍarīka Viṭṭhala the Nartananirṇaya.

Śrīkṛṣṇa was a close friend and confidant of Emperor Jahangir. He wrote a gloss, Bījanavāṅkura by name, on Bhāskarācārya's Bījagaṇita., Rudrakavi's Kīrtisamullāsa and Dānaśāhacarita, which concerns themselves respectively with Jahangir and Prince Khurram and Danyal, also owe themselves to his regime. Of the poets patronished by Shahjahan, Paṇḍitarāja Jagannātha towered above all. Paṇḍitarāja was a prolific writers, so conscious of his literary equipment and poetic talents. His writings include, besides others, the Rasagaṅgādhara, Bhāminivilāsa and Gaṅgālaharī. It was Shahjhan who bestowed upon him the grandiloquent epithet of Panditrāja to celebrate the writing of the Āsifavilāsa. Muniśvara Bhagavatī Swāmi, Nityānanda, Vedāṅgarya were the other important poets, patronised by Shahjhan. Muniśvara's Siddhāntatattvārtha, Nisṛṣṭārthadūta, etc. deal with astronomy and mathematics. Nityānanda was also well-versed in astronomy.

He is known to have written Sarvasiddhāntarāja and Siddhāntasindhu which add up as an important contribution to the literature on astronomy. Vanśīdhara throve under the fond patronage of Mumtaz Mahal, the beloved queen of Shahjahan. It appears that Vanśīdhara and Paṇditarāja Jagannātha nursed ill-will aginst each other, which found echo in some of their verses, as well.

Besides patronising the Sanskrit scholars and authors, the Muslim rulers contributed to the upliftment of the language by arranging translation into Persian of a host of sanskrit classics and other great works. Thus, the translation of the two great epics – the Rāmāyaṇa and the Mahābhārata, owes itself to the patronage of the Great Mughal Emperor, Akbar. His great grandson Darashikoh has the proud distinction of having rendered the whole gamut of upaniṣads into Persian. His original writings include Samudrasangama. It was again at the instance of Akbar that the abridged version of the Mahābhārata was translated into Persian, under the name of Razmanama. Its illustrated copy had cost Akbar a neat sum. The Foreward to the Razmnama was contributed by no less a person than Abul-Fazal, the philosopher-minister of Akbar. Other Sanskrit works translated into Persian at the behest of Muslim rulers include Atharvaveda (Abdul Qadir, Haji Ibrahim Sirhindi), Līlāvatī (Faizi),

Karṇākharaṇa (Alberuni), Tajak (Mukammal Khan Gujrati), Harivaṁśapurāṇa (Nasrulla Mustofa), Rājataraṅgiṇī (Maulana Imamuddin) and Pañcatantra (Maulana Husaim Vaiz). The popular story of Nala and Damayanti was translated into Persian, under the name of Naladaman. Abdul Qadir's translation of the Dvātriṁśata-puttalikā-siṁhāsana carried out in collaboration with a learned Paṇḍita, is entitled as Khird Afznama.

Some of the Muslims are credited with original writings in Sanskrit. A few verses attributed to Saista Khan, Aurangzeb's maternal uncle, are included in the manuscript of the Rasakalpadruma, which is preserved in the archives of the erstwhile ruler of Alwar. Abdul Rahim Khankhana is more famous and illustrious of the Muslim writers in Sanskrit. Apart from translating the Turk-e-Babri into Sanskrit, Rahim is credited with nine works of which the Madanāṣṭaka, Rahimakāvya and Khetakautuk are written in the mixed (maṇipravāla) style. They represent an admixture of Sanskrit and Persian/Arabic or Braj/Avadhi. Lakṣmipati was the first poet to try his hand at this peculiar style. Some excerpts would not be out of place.

1. स नरो गोस्तनीं त्यक्त्वा करोति गोस्तभक्षणम् ।
2. वजीरेषु च योषित्सु दुश्मणी यैर्विधीयते ।
3. फ्रामोशी न विधातव्या बरदाश्तं विधीयताम् ।

Rahim too has resorted to this style in the aforesaid works. An illustration each from the three works would afford a peep in the genius of his style.

अव्वलखाने यदा रासः खिस्यनावश्च काहिलः ।
मनुजः स्वार्थकर्ता स्याद् भवेद् बेरो तु जाहिलः ॥
(*Khetakautaka*)

एकस्मिन् दिवसावसानसमये मैं था गया बाग में
काचित्तत्र कुरंगबालनयना गुल तोड़ती थी खड़ी ।
तां दृष्ट्वा नवयौवनां शशिमुखीं मैं मोह में जा पड़ा
नो जीवामि विना त्वया शृणु प्रिये तू यार कैसे मिले ॥
(Ramī*haka*kāvya)

विगतघननिशीथे चाँद की रोशनाई
सघनघननिकुञ्जे कान्ह बंशी बजाई ।
सुतपतिगतनिद्रा स्वामियां छोड़ भागी
मदनशिरसि भूयः क्या बला आन लागी ॥

Rahim is, however, not always enamoured of the hybrid style. He is equally at home in pure Sanskrit. Some of his verses have a spiritual ring about them and can favourably compare with the writings of the Vaiṣṇva poets.

अहल्या पाषाणः प्रकृतिपशुरासीत् कपिचमू -
र्गुहोऽभूच्चाण्डालस्त्रितयमपि नीतं निजपदम् ।
अहं चित्तेनाश्मा पशुरपि तवार्चादिकरणे
क्रियाभिश्चाण्डालो रघुवर न मामुद्धरसि किम् ॥

Next to Rahīm, Darashikoh occupies a high place among the Muslim authors. The manuscript of his *Samudrasangam* was

discovered by Dr. P. K. Gode. The *Śṛṅgāramañjarī* of Saint Akbar Shah is too well-known to be mentioned. It is distinguished by a warmth of devotion inherent in the invocation to the Hindu deities, which forms the benediction to the work.

गुरुं गणपतिं दुर्गां बटकं शिवमच्युतम ।
ब्रह्माणं गिरिजां लक्ष्मीं वाणीं वन्दे विभूतये ॥

Not unlike the *Kāmasūtra* of Vātsyāyana, the *Śṛṅgāramañjari* concerns itself with the science of erotics. It sheds fresh light on the relationship of the hero and heroine and seeks to illustrate them with appropriate examples. To the author, love is indivisible, whether it is with the *svakiyā* or the *parakiyā*.

According to Sir A. Stein some of the Muslim rulers of Kashmir had adopted Sanskrit as their official language. Quite a few of Muslim tombs in Kashmir bear epitaphs in Sanskrit. The *Allopaniṣad* ~~emerges as~~ is by far, the best example of the cultural synthesis between the Hindus and Muslims. Even now some of the Muslims are engaged in the learning and teaching of Sanskrit. Of these Gulam Dastgir, Mohmmad Ali, Mohmmad Israel Khan, Salma Begum etc. deserve mention.

HARIYĀṆA KE ĀDHUNIKA SAṀSKṚTA SĀHITYAKĀRA
(Modern Sanskrit Litterateurs of Haryana)

The present state of Haryana, which geographically represents the ancient Brhmāvarta and Kurijāṅgala, has been the cradle of Vedic culture and literature. It was here that a sizable part of Vedic hymns was visioned and vedic sacrifices were conducted. Subsequently this penance-grove (tapobhūmi) was turned into a theatre of war. Many a fate-deciding battle was fought here which changed the very course of history. That stunted, rather chocked the literary activities to a trickle. With another turn, Haryana emerged in glory, a worthy heir to the great past which it successfully matched with its manifold excellences in diverse fields. Haryana has always been the land of Sanskrit. It is heart-warming to find that the modern litterateurs of Haryana are nursing the tradition with unabated zeal. The present article[55] aims to evaluate their contribution to the enrichment of Sanskrit literature. The survey is confined to a period of fifty years extending ~~of the first~~ from the last quarter of the 19th century to the first of the present century.

Swāmī Hīrādāsa -

Swāmī Hīrādāsa occupies the pride of place among the modern Sanskritists of Haryana. Himself a follower of the Dādū faith, being twelfth in the live of succession,

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the Swāmī wrote, the *Dādūrāmodaya*, a *mahākāvya* in twenty four cantos (viśrāmas), which purports to be a versified biography of Dādūrāma, the founder of the faith. Written in a highly poetic style, it occasionally admits prose pieces, much in the manner of the upanisads. The author has tried his hand on both the analytical and synthetic styles. Having first set forth in detail the entire career of Dādū, he has summed it up in merely three verses. The poet is full of reverence for his guru and revels in eulogising him as Hari, Hara and Aja. The dexterous handling of the various *Alaṁkāras*, especially the *upamā* and *utpreksā* has lent force to the expression. The swāmī seems to have been well-versed in Sanskrit language and literature. Like the traditional Panditas, he has sought to sanskritize some of the modern names and words. It is thus that Bhiwani, his native place, has become *Bhihāni*, and *Paisā* has assumed the form of *Pīsaka*. He has no qualms in juggling upon the name of his guru also. He has rather sought to derive it from as many seven roots. The language of the poem, though lucid and fau less, is tarnished by certain grammatical an other oddities.

Pandita Sītārāma Shastri

A Resident of Bhiwani, Pt. Sita Ram S is known far and wide for his profound

equipment in various disciplines including Veda, grammar and poetics. His writings, both in Sanskrit and Hindi, bear an eloquent testimony to his manifold scholarship. His lucid commentary in Hindi on Yāska's Nirukta has evoked wide acclaim. The exposition of the Bhagvadgītā, also in Hindi, has also met with equal approbation. His Sāhityasiddhānta and Sāhityoddeśah are concerned with poetics, the former being in Hindi. Pt. Sita Ram has also elucidated the Sāṁkhyadarśana with Hindi commentary. It is marked by unmatched clarity and lucidity. Though he has not written any independent work on Veda, he is widely esteemed as a vedist.

MM. PT. CHAJJU RAM SHASTRI

Pt. Chajju Ram Shastri is perhaps the tallest and the most versatile Sanskrit writer of Haryana. His equipment covers in its sweep such diverse disciplines as grammar, philosophy, poetics, astrology and Belles letters. Equally at home in all of them, he has made substantial contributions, over the years, towards enriching the various disciplines with a variety of his writings, some of which are, however, still unpublished.

His first poem, the Sultānacaritam was published from Dehradun in 1967. It seeks to detail in five cantos, the career of Mahīpāla, the son of Mahendrapāla, the king of Chittorgarh. The Durgābhyudaya, a play in seven acts,

is based on the well-known Puranic story of the killing of the demon Mahiṣa by Durgā. His other play, the Chajjūrāmāyaṇam is not available in print. The latest, poem of the Mahāmahopādhāya is the Paraśurāmadigvijaya - mahākavya, which describes, in twelve cantos, the story of Parśurāma, the sixth avatāra of Viṣṇu. Composed of 621 verses in the Anustup metre, it is marked by an extremely lucid and sweet style. The line - त्रयोदशप्रबन्धानां भ्रातुः चैतस्य काव्यस्य repeated at the end of each canto proves it beyond doubt that the Parśurāma-digvijaya is the fourteenth work of the author.

Sāhityabindu is an important contribution to Poetics. While it may not be possible to claim much of originality for it, the Sāhityabindu is characterised by the fact that ninety percent of illustrations in its are the author's own composition, culled from his works both published and unpublished. The author has thus sought to illustrate bhāva, devotion to the sage, by the following verse from his Chajjūrāmāyaṇa.

श्रवणाञ्जलिपुटपेयं चक्रे रामायणाख्यममृतं यः ।
मुनिवर्यं कविधुर्यं वन्दे वाल्मीकिं भक्त्या ॥

Another feature that distinguishes the Sāhityabindu is that all the instances of the poetic blemishes have been picked up from the Naiṣadhacarita, otherwise esteemed as a

challenge to scholarship, vidvadauṣadham. According to the author, the Naiṣadhacarita is a repository of all poetic virtues and blemishes

काव्यस्य गुणदोषाणामाकरः श्रूयते बुधैः ।
नैषधं तत्र तेऽस्माभिः प्रदर्श्यन्ते यथामति ॥

Pt. Chajju Ram has to his credit a vast array of commentaries on a variety of Śāstric works. As a scholar in Nyāya Philosophy, he elucidated both the Nyāyasūtra and Nyāyasiddhāntamuktāvalī with his commentaries respectively named as Saralā and Mūlacandrikā Besides that, he has the distinction of having written glosses/commentaries on a whole range of works on Poetics, grammar, vedānta and the Nirukta. His Sārabodhinī on the Vedāntasāra, Parīkṣā on the first chapter of the Mahābhāṣya, Sārabodhinī on the first five chapters of the Nirukta, Sādhanā on the Laghusiddhāntakaumudī and Parīkṣā or Vidyāsāgarī on the Kāvyaprakāśa are useful in resolving the respective texts, which are tough by all standards. His latest gloss in Hindi, known as Yogavṛtti, on Patañjali's Yogasūtra contains the quint-essence of earlier commentaries and glosses like the Vyāsabhāṣya, Māṭharavṛtti and Bhojavṛtti.

Vibudharatnāvalī is another interesting work of Pt. Shastri. It sets forth in eight chapters the history of Sanskrit literature, in

a versified form. The Pratykṣajyotiṣa, a work on astrology, is still unpublished.

The works detailed above bespeak the author's versatility and profundity in various branches of Sanskrit learning.

Pt. Mādhavācārya Shastri

A resident of village Kaul in Kaithal district of Haryana, Pt. Mādhavācārya represents a unique combination of a traditional disputant and a modern poet, and occupies thereby a high niche among his contemporaries. Of the several works that he has to his credit, some tend to break new grounds, lending new dimensions to the contemporary Sanskrit literature.

His Today-smṛti is intended to have a fling at the unwarranted drift of the Indian society to the western glamour, losing in the process much that was sacred and valuable. The author's knack to incorporate in the poem the current English and Hindi phraseology stretches itself to the title of the poem itself. Written in the style of the Bhagavadgitā, the language mustered by the author imparts to the poem a ring of humour. In imitation of the Bhagavadgitā, the Kaliyuga in the Smṛti describes at length his manifold equipment, super-human power not precluded

शिरोऽम्बराणां कैपोऽस्मि हैटोऽस्मि रौबवाससाम् ।
चायोऽस्मि पेयद्रव्याणां भोज्यानां बिस्कुटोऽस्म्यहम् ॥
रोटीनां डबलरोटी घृतानामस्मि डालडा ।
टमाटरोऽस्मि शाकानां रस्यानां लशुनं तथा ॥ 62-63

The author's *Kabīracaritam*, on the other hand, deals with the life of Saint Kabīra, the well-known poet and social reformer. The poem is distinguished by a forceful presentation of Kabir's thought and philosophy in a lucid language which goes far heighten its effect. The anxiety of the poet to faithfully record the saint's philosophy has, not unoften, led him to present his *Dohas* in a Sanskrit garb, with their contents and force intact

चेल्लभ्यते पर्वतपूजया हरि-
रभ्यर्चये पर्वतमन्वहं त्वहम् ।
ततोऽधिका पूज्यतमाऽस्ति चक्रिका
यत् पिष्टमश्नन् मनुजोऽत्र जीवति ॥

Kathāśatakam is a unique collection of the author's stories based on the lives of the Puranic and historical personages and some of the saints like Mīrā, Dhannā and Ravidāsa. His *Paratattvadigdarśanam* may be rated as a philosophical work. Consisting of 27 sūtras, elucidated by an auto-commentary, it establishes the *Paramatattva* as the highest controlling power of the world. The *sūtras*, in a way, from the quintessence of the vedic thought. The latest work of the author gives the life-account of Brahmacāri Jayarāmajī Mahārāja, the founder of the *Annakṣetra* at Ṛṣikeśa, besides an account of his disciples and the various institutions run by the kṣetra.

Pt. Vidyānidhi -

Famous as an Ācārya, well-equipped in many a discipline, and a gifted poet, Pt. Vidyanidhi holds a high place among the contemporary Sanskrit-writers of Haryana, though most of his works are not yet published. Of the four works that have seen the light of the day, the Vyavahārabhānu is a metrical translation of Swāmī Dayānanda's Hindi work of the same name. Though a translation, it has the ease and flavour of the original. The author has herein displayed his skill in a variety of metres, which include besides the all-purpose Anustup and Upajāti, tough metres like Bhujangaprayāta and Vaitālīya. He has addedly stuffed it with complex grammatical forms and a host of obscure words of which Daurabhāgineya (unfortunate), anuka (one given to carnal pleasures), kaupīna (falling into the well), padmī (elephant) deserve attention. While the Dayānandacaritam establishes him a master of ornate prose, the Bhaktaphūlasiṁhacaritam details in Sanskrit verse, the life-account of the nāyaka of the poem. Pt. Vidyāmdhi's metrical translation of the Sāmaveda was serialised in Savitā, a journal published from Ajmer. Maitrāyanī-sūkti-saṁgraha, Saṁkṣipta-rāmāyaṇa and Saṁkṣipta-mahābhārata are no more than abridgements and collections. The author has also written a number of poems, which, when

pieced together, make a sizable literature and deserve esteem for their excellences. *Śrīgāndhicaritam* is for all purposes a versified adaptation of Pt. Charudeva Shastri's prose work of the same name. It was serialised in *Bhāratodaya* the moutorgan of Gurukul, Jawalapur.

Pt. Vidyādhara Shastri and Pt. Veṇīrāma Gauḍa—

The duo of father and son is known for its equipment in Vedic literature. While Pt. Vidyādhara excels in writing commentaries on Vedic works, his son Veṇīrāma has to his credit the *Karmakāṇḍamīmāṃsā*. Pt. Vidyādhara's glosses on the *Kātyāyana-Śrautasūtra*, *Sulvasūtra* and *Pāraskaragṛhyasūtra* have been well received.

Pt. Satyadeva Vāsiṣṭha—

Pt. Satyadeva Vāsiṣṭha is known to have authored three works. His *Satyāgrahanītikāvyam* has been edited by Pt. Rudradeva Tripathi with a Hindi Translation and Sanskrit-notes of the author. It sets forth in detail the proud saga of the *Satyāgraha* that the freedom fighters carried out to throw away the British yoke, and the sacrifices and indomitable spirit of the Satyāgrahis which no amount of torture could stunt or break. Since the author himself has been a freedom fighter, his account is invested with precision and reality. The description of the torture to which the Satyāgrahis were

regularly subjected has emanated from the inner recesses of his heart, being a matter of personal experience. The author's commentary, entitled as Satyabhāṣyam, on the Visnusaha-śranāma abundantly reflects his equipment in diverse disciplines. He has exhaustively explained each name of Lord Viṣṇu. The grammatical derivation of the name is backed by appropriately parallel excerpts from the vedas, which are addedly strengthened by the author's verses, especially composed to square with the derivation. His Nāditattvadarśam is a comprehensive treatise on Āyurveda, useful for all those who are interested in the indigenous system of medicine.

Pt. Śivanārāyaṇa Shastri -

Equally at home in grammar and philosophy, Pt. Śivanārāyaṇa Shastri is best known for his commentary, sārabodhinī, on Vācaspti Miśra's Sāṁkhyatattvakaumudi, the most lucid and authoritative ṭīkā on the Sāṁkhyakārikā of Īśvarakṛṣṇa. It was published in 1940 by the Nirnya Sagar Press, Bombay. The commentary is prefaced by a brief history of the sāṁkhya system. Accoding to the author, philosophy has its origin in misery and it is the most effective antidote to it. The Sārabodhinī is noted for its lucid exposition of the Sāṁkhya philosophy. The author is convinced that it represent the quintessence of all the śāstras.

Besides these traditional Pandits, Dr.

Shastri has mentioned some modern Sanskritists also, though the list could have been swelled considerably. Among them Śivanārāyaṇa Shastri teaches Sanskrit in the Kirori Mal College, Delhi. His exhaustive critique in Hindi on the Nirukta, known as *Niruktamīmāṁsā* has deservedly brought him fame. He is a frequent contributor to Sanskrit journals.

Pt. Premācārya Shastri the worthy son of Pt. Mādhavācārya, is another young scholar of Haryana. He has added an exhaustive Appendix, running into 111 verses, to his father's *Paratattva-digdarśanam*. The Appendix seeks to clarify some of the issues that were likely to crop up with respect to the *Paramatattva*. The author has addedly rebutted the criticism made by South Indian Brahmanas against the synthesis attempted in the work by Pt. Madhavācārya between the Śaiva and Vaiṣṇava faiths. Like his father, the son is convinced that Mādhava is no way different from Umādhava. And it, in his view, is backed by Śruti also. Pt. Premācārya has enviable command on Sanskrit. He excels in using the phraseology that well accords with the subject. The benediction to the Appendix proves his skill in handling the śleṣa.

The survey, though worthy and informative, seems to be somewhat lopsided. While authors like Hirādāsa and Chajjū Rāma have been

accorded an exhaustive treatment, others like Vidyādhara, Veniřāma and Śivanārāyaṇa Shastri (Delhi) have been disposed of rather hastily. The authors discussed here do not exhaust the sanskritists of Haryana. With patient efforts and study, many more can be added to to the list.

MAHĀBHĀRATE NIRVACANĀNI
(Etymologies in the Mahābhārata)

It is a measure of the fascination that the science of etymology has excercised on successive generations of sanskrit authors of all ages that the ancient texts like the Brāhmaṇas, Sūtras, Purāṇas and the Epics have broken, not infrequently, into attempting etymologies of a mass of words, though there was no raison detre for the exercise. The Mahābhārata does not concern itself with either grammar or philology but by dint of its stupendous bulk it has admitted a mass of formidable data that have combined to turn it into an encyclopaedia of human learning. It has en passent undertaken to derive a plethora of words that add up to a sizable thesaurus on etymology. The etymologies, as attempted in the Mahābhārata, may be occasionally crude or may not meet the approbation of the modern philologist or linguist,

but coming as they do from an ancient epic, they represent a milestone in the development of the science of etymology. It is the etymologies encountered in the Mahābhārata that Dr. Shastri has subjected to a sustained evaluation in the present article[56], which purports to be the first study of its kind.

While a systematic treatment of etymologies is simply unthinkable in a work other than the Nirukta, the etymologies of the Mahābhārata betray some common features which may well form the basis of their division into some broad categories.

Some of the etymologies met with in the Mahābhārata are evidently conventional in character. They echo what Yāska and other etymologists or poets had said earlier, or what was handed down by oral tradition. Thus putra is so called because he saves the parents from the misery of the hell known as pum (पुन्नाम्नो नरकात्यस्मात्त्राता पितृन् सदा Harivaṁśa, 66.22). Since the husband is born from the wife in the form of his son, she is known as jāyā (आत्मा हि जायते तस्यां तस्माज्जाया भवत्युत Vanaparva, 13.62). The members of the third varṇa were given the name of kṣatriya because it was they who saved the people from the likely harm (क्षताच्च नस्त्रायतीति स तस्मात्

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[56] Ṛtam (Prof. K.A.S. Iyer Felicitation Volume), Lucknow, P. 231-247.

क्षत्रिय: स्मृत:). Dharma came to be called as such because it sustained the people and the natural order that regulates the world (धारणाद धर्ममित्याहु-धर्मो धारयति प्रजा: Karnaparva, 49.50). As suggested by his 'observation राजा प्रकृतिरञ्जनात्, Kālidāsa seems to derive the word Rājā from the root ranj, though Yāska favours rājr. In the Mahābhārata also, Rājā is connected with √ranj (रञ्जिताश्च प्रजा: सर्वास्तेन राजेति शब्द्यते, śāntiparva, 91.15).

Sometimes the author of the Mahābhārata is seen to derive a word from a plurality of roots and thus seeks to parallel the device frequently adopted by Yāska. For example, he derives the word mitra from mid, nand, prīñ, trai and mud (Karnaparva, 29.23). Similarly śatru is sought to be derived from a variety of roots such as śad, śās, śṛñ etc. (Ibid, 29.24).

Some of the etymologies, as attempted in the Mahābhārata, differ from those of Yāska. The four etymologies of Puruṣa offered by Yāska read as पुरुषाद:, पुरिशय:, पूरयतेर्वा पुरयत्यन्तरिति वा | Vyāsa derives it as पर विषहते and पुर विषहते (udyogaparva, 131.33, 35). According to Yāska the atithi (guest) is so called because he comes to one's house or he reaches the other's houses on specified dates (अभ्यतितो गृहान भवति, अभ्येति तिथिषु परकुलानि वा). To the author of the Mahābhārata, he is given the name because his stay at a particular place is not certain (अनित्यस्थितोऽतिथि:, Anuśāsanaparva, 100.18).

The words that are transparently direct in import do not present difficulty with respect to their etymologies. kṣara, akṣara, vasudhā, pṛthivī, śaila, khecara, urvī etc. belong to this category. While stating सर्वार्थानां व्याकरणाद्वैयाकरण उच्यते (udyogaparva, 43.36) Vyāsa concurs with his predecessors (and successors) in deriving it from kṛ preceded by vi and āṅ. As hinted by श्रुतेन श्रोत्रियो भवति (Vanaparva, 297-29), the word śrotriya has been derived from śruta (knowledge, veda), though, ~~it~~ according to the author, it would be better to relate it to śrotra.

The names of the cities have been explained in the epic on the basis of their distinguishing characteristics or in consonance with the names of their founders. Thus Dvārāvatī (Dwarka) is so known because it had many gates (कृतां द्वारवतीनाम्ना बहुद्वारा मनोरमाम्, Harivaṁśa 9.26). ~~Śras~~ Śrāvasti became famous by this name because it was founded by King Śrāvastaka. The Bāhlīka demons imparted their name to the country which itself came to be called Bāhlīka.

The etymology of quite a few words ~~have~~ has been sought to be supported by certain legends, howsoever fanciful they might otherwise be. The earth acquired the name of medinī because it was allegedly enveloped all around by the marrow of the demons Madhu and Kaiṭabha, when they were struck down by

Lord Visnu with his disc (Harivamśa, 6.36). The dark figure that emerged from the thigh of Vainya was asked by the sage Atri to sit down (nisīda). Hence he came to be called nisāda (Ibid, 5.18). Such etymologies are doubtless fanciful, without any scientific basis whatsoever.

The Mahābhārata abounds in the etymologies of the names of a whole host of kings, sages and deities. More often than not these are based on sound analogy or are backed by certain legends. Thus the word iksvāku has been derived from the root ksu because of the similarily of the solitary syllable ksa (यन्मनुरक्षौत इक्ष्वाकुः, Harivamśa, 9.38). Aurva has been connected with ūru (thigh). The old legend that he came out of thigh has also been hinted at in the epic (ऊरुं विनिर्भिद्य जातः, Ibid, 35.50). Because of the various feats performed by him, Arjuna acquired a number of names. According to the epic all these names are true to their meanings. Therefore the whole gamut of Arjuna's names has been listed by Vyāsa alongwith their etymology (Virātaparva, 36.11-20).

The derivations of the names of the sages, who from a vast corps in the epic, also emanate from the similarity of sound and cannot therefore claim for themselves any scientific basis. According to the Mahābhārata Upamanyu acquired the name Uddālaka

because he had dug up the field to check the flow of water (उद्दारणाद् उद्दालकः, *Ādiparva*, 3·29). Gautama was originally *Godama* who was so called because he subjugated both the heaven and earth (गां भूमिं स्वर्गं च दमयति वशीकरोति, *Anuśāsanaparva*, 95·33). The etymology of Bharadvāja, given in the epic, is as follows: प्रजा वै वाजस्ता एव बिभर्ति यद्बिभर्ति तस्माद् भरद्वाजः According to the *Mahābhārata* Atri is but an altered form of Rātri (अरात्रि - अत्रि). Vasiṣtha has been derived in the epic from वसुमत and वस्तृ.

Of the names of the deities, some of the etymologies are interesting and make departure from the earlier ones. While with respect of the Marutas, Yāska remarks मरुतो मितराविणो मितरोचिनो वा, महद् द्रवन्ति वा, the author of the epic derives it from मा + रुद। The various names of Viṣṇu have been explained with zeal in the epic. He is Keśava because he killed the demon Keśi (केशिनं वाति हिनस्तीति कृष्णः, *Udyogaparva*, 68·5). He is called Nārāyaṇa because of his abode in the waters (नारा आपोऽयनं यस्येति वा नारायणः, *Harivaṁśa*, I·24, 88·44). As he encompasses everything with his *māyā*, he is known as Vāsudeva (वस्ते आच्छादयति मायया). While the etymology of त्रयम्बक as त्रीण्यम्बकानि नेत्राण्यस्येति is well-known, the explaination of the name as 'तिस्रो देवीर्भजते' (*Droṇaparva*, 173·86) is unique.

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CHAPTER SIX

FOREWORDS

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The critic in Dr. Shastri is also reflected in the Forewords that he contributed, over the years, to an array of works on different branches of Sanskrit literature. To be sure, he has enriched as many as forty ~~four~~ three books with his illuminating Forewords. It is however, nothing short of a paradox that of these the maximum number (14) has been claimed by the various layers of the Vedic literature, which notwithstanding his equipment therein, is not his forte. It is followed by works on the classical literature which have combined to bag eight Forewords. Seven of them concern themselves with the contemporary literature, a field in which he excels both as a creative and critical writer. Sanskrit grammar, otherwise dearest to his heart, comes a poor fourth with mere four ~~Prefaces~~ Forewords, though they include some of the most peneterating pieces. While the edited volumes concur with them in number, the works on Poetics, cultural study and Purāṇas follow them successively with three, two and one Forewords. ~~respectively~~

Foreword-writing may be an insipid exercise with the majority of scholars and persons in authority. To them, it is a patronising game the ends of which are met by grudgingly sparing a kind word ~~here~~, and turning focus with alacrity on the real or

imaginary shortcomings of the work, besides introducing it to the reader with an unconcealed egoist air. However, Dr. Shastri has performed ~~executed~~ the job ~~exercise~~ with the authority and sobriety of a true scholar. With his profound equipment in diverse disciplines that illustrates the vyutpatti* so imperative for a talented poet, he can assuredly measure with a whole range of works thereon, howsoever tricky or ~~on~~ abstruse they may otherwise be. His Forewords, perhaps on a well-thought out plan, are intended to be literary pieces, dealing with the respective subjects in true perspective. While almost all the Forewords contributed by him seek to elucidate the topic with appropriate backdrop, unfolding in the process its chief features alongwith the vicissitudes that it has undergone down the ages, the best pieces seem to have been reserved for the contemporary creative writings. That however should not be construed to ~~as~~ indicate ~~of~~ his lukewarm approach to the works on other branches of literature. Far from that. The Forewords that some of the works on Vedic and classical literature have evoked may be rated as keenly perceptive, full of warmth and depth. The Forewords to the Vedic Mīmāṁsā, Indra and Varuṇa in Indian Mythology, Upaniṣadoṁ meṁ Yogavidyā, Mind and Art of Bhavabhūti, ~~उपनिषदों मे योगविद्या~~ Kālidāsas ke Granthon mein Vādanakalā may for instance, be studied with pleasure and profit. He has brought to bear his innate

flair and equipment on the Forewords that embellish the works on grammar, which though limited in number are highly informative and revealing. The one contributed to the Vaiyākaraṇa - bhūṣaṇasāra deserves especial acclaim. The Forewords to the contemporary Sanskrit writings, seem to have brought out the best in Dr. Shastri. Most of them have all the trappings of the full-fledged critiques thereon, set forth as they do their quintessence in precise phraseology. They are marked by keen preception, lively sensitivity and chaste expression, so natural in an intelligent poet that Dr. Shastri is. They seem to have opened new avenues for the art of writing Foreword, which may be exploited by the subsequent writers with fruitful results.

An analytical survey of his Forewords follows.

I VEDA

1. VEDAMĪMĀMSĀ : LAKSHMIDUTTA DĪKSHIT - HINDI

The Vedamīmāṁsā is written in the sūtra style to debunk the plethora of fallacies that have gained ground over the years as a result of wrong and half-baked interpretation of the vedas by the western and many of the Indian scholars.

Dr. Shastri has contributed a perceptive ~~Preface~~ Foreword to the volume. The ~~Preface~~ Foreword seeks to view

the history of Vedic interpretation in a wide perspective. To the ancient Indians, the Veda was the true representative of Brahman. Total faith in the authority of the Veda was the touchstone of one's belief in God. As it was interwoven in the fabric of society, a number of measures were evolved to protect the text intact as even a slight lapse in its recitation was feared to attract disaster. The oral transmission of the Veda was considered ~~to be~~ the best antidote to textual corruption. That probably accounts for the phenomenon as to why the Vedas were not reduced to writing, though the art of writing was well-known. Even now they are specialists in Vedic recitation. The correctness of their recitation led some western scholars to observe that even if all the printed copies of the Vedas were lost in a mishap, they could still be reproduced from the memory of the Vedists.

The meaning of the Vedas was transparently clear to the ancients, so was their worth and greatness. No need was therefore felt to write commentaries or Bhāṣyas on them. With the passage of time, however, the import [illegible] of the changes Vedas got blurred due to a variety of factors. Spiritual or divine meanings were discarded in favour of terresterial ones. Some of the 'better-equipped scholiasts endeavoured to capture their true import, but they too were far removed from the tradition. The modern scholars, both

Western and Indian, on the other hand, attempted to extort the 'true' meaning of the Veda with the help of various modern sciences and devices. True sense eluded them also and in their helplessness they dubbed the Vedas as songs of shephereds that led to the emergence of various erroneous notions and theories. Dr. Laksmidatta's Vedamimāmsā while seeking to remove them tries to present the true interpretation of the Vedas.

2. VEDASYA VYĀVAHĀRIKTVAM : JYOTSNA - SANSKRIT

Veda denotes the mass of knowledge that was visioned by the seers in the hoary past and transmitted to the subsequent generations by the word of mouth. It encompasses in its sweep an endless spectrum of material, both sacred and profane. It is the so-called secular contents of the vedas that have been taken up for critical appraisal in the present work. The wealth of material bearing on the vedic medicine, education, scientific principles, social and poltical set-up has been painstakingly mustered and analysed to yield a connected account of the physical sciences in the Vedas. The author has been thoroughly dispassionate in evaluating the different views on the various subjects, with the result the monograph adds up as a brilliant piece of research.

3. PRAHLĀDA SMĀRAKA VEDIC VYĀKHYĀNAMĀLĀ :

ED. DR. KRISHNA LAL - HINDI

A collection of Four Lecturers on various aspects of the Vedic Lore by Dr. Suryakant and Sh. Satyavrat Siddhāntālamkāra, to commemorate the memory of Dr. Prahlad Kumar, who died in the prime of his youth at the age of thirty two.

While the Vedas form the warp and woof of the Indian society, their manifold excellences attracted the western indologists also. ~~to subject them to an indepth study~~. Their sustained studies and researches served to unravel their mysteries ~~of the~~ which ~~Veda~~ ~~and~~ led to the emergence of Vedic mythology and science of comparative interpretation. They made rich contributions to Vedic grammar also. Only a scholar well-versed in both the systems of Vedic interpretation and abreast of various aspects of Vedic studies can hope to do full justice to any topic on the Veda. The scholars invited for the commemorative lectures were equipped to the best. That is why the lectures included in the book make an interesting study.

4. GHATE'S LECTURES ON ṚGVEDA - HINDI

Introduces the book and informs about the modus operandi adopted by the department to translate the original work into Hindi.

5. VEDIC SAMGRAHAḤ: KRISHNA LAL - HINDI

The ~~Preface~~ Foreword traces, in brief, the history of preparing the vedic selections, most

of which are intended ~~to be~~ as ~~the~~ text books ~~prescribed~~ for ~~the~~ various universities. Only a well-equipped scholar can make a coherent and representative selection from the Saṁhitas, an Brahmanas, etc. and interpret them in a convincing way, bringing in its ambit the views of various scholars, both western and Indian. The present selection fulfils the objective admirably well.

6. THE ETYMOLOGIES IN THE ŚATAPATHA BRĀHMAṆA : DR. NARGIS VERMA - ENGLISH

It purports to be the first full-fledged study of the etymologies in the Śatapatha Brāhmaṇa, throwing welcome light on the speculations on the derivation of words at that point of ancient past. Their value is enhanced by the fact that they all occur in the text in a natural course. This is a pecularity that the Śatapatha Brāhmaṇa shares with such ancient works as the Rāmāyaṇa, the Mahābhārata and some of the Purāṇas and other Brāhmaṇas. A collection and classification of all the etymologies is sure to throw welcome light on the etymological speculations in the ancient period. All these etymologies that occur in the work perhaps to make a point or to offer justification to their assertion cannot claim to be sound or scientific. Quite a few of them are fanciful. The scientific etymologies, however, provide an insight into the formation of some of the more abstruse words. The study of the etymologies is carried out on scientific lines in the present work. The author's comments

thereon are illuminating and go far to enhance its worth.

7. AITAREYA ĀRṆYAKA - SUMAN SHARMA - HINDI

Devotion to the study of the Upaniṣads has unwittingly resulted in relegating the Āṛṇyakas to the background. The bulkiest of the Āṛṇyakas, the Bṛhadāraṇyaka, has been accepted as an independent upaniṣad.

Connected with the Ṛgveda, the Aitareya Āṛṇyaka commands importance on counts more than one. In the present work the text has been subjected to a thorough and systematic study. The Philosophy of Karmakāṇḍa, the application of the mantras, the language and the etymologies have all been accorded, a have scientific treatment.

8. ADVAITA VEDĀNTA - RĀMA MŪRTI SHARMA - HINDI

Though brief, the ~~Preface~~ Foreword sums up the essence of the Non-dualistic Vedānta in telling terms. It was doubtless Śankara who imparted cohesion and authenticity to the Advaita school. The ancient seers had discovered long back, that a basic unity characterises the apparent~~ly~~ variety in the universe. The fundamental principle wherefrom the creation emanates and wherein it is ultimately dissolved may have been given diverse names, but is basically one. In Vedānta, the principle is called Brahman. Due to the Māyā it manifests in a variety of forms. Bhartṛhari, the noted grammarian, has substituted the

The book bespeaks the author's critical acumen and sobre judgement. His originality manifests itself in a variety of views, expressed by him. He is thus firm in the belief that the Purusaviśesa of the Yogadarśana is not different from the Brāhmaṇa, exhaustively expounded in the upanisads. Likewise he has proved it with cogent arguments that the soul, as described in the upanisads and the Yogadarśana, is infinite, ~~in number~~. It is not merely a part of the Brāhmaṇa. To the upaniṣads, it is atomic in size and enjoyer of the fruits of its actions. The keen perception and originality of the author breathe throughout the book.

11. CULTURAL AND CIVILISATION AS REVEALED IN THE ŚRAUTASŪTRAS - RAJENDRA NATH SHARMA - ENGLISH

The Foreword, though brief, views the subject in right perspective. Before broaching the subject, the origin of the Śrautasūtras is traced to serve as an apt backdrop. The belief of the Aryans in the efficacy of the sacrifices led them to connect the vast number of the Mantras with different sacrifices. It brought to birth an elaborate system of rituals, with variations in certain families. The mass of literature which sought to codify the system is known as the Śrautasūtras.

Besides their importance as a record of ancient sacrifices and rituals, the Śrautasūtras are rich in cultural data which has suffered oblivion due to the

abstruseness of the texts. The present study ~~pierces through~~ examines the related data with competence and presents an interesting picture of the cultural and civilization as it reveals itself in these texts.

12 ĀŚVALĀYANA GṚHYASŪTRAM

- NARENDRA NATH SHARMA -ENGLISH

Besides turning focus on the worth of the edition of the text, the Foreword touches upon the origin, growth and decline of the Gṛhyasūtras which combine to put the issue in true perspective.

As they formed an inalienable part of the social life in ancient India, the sacramental rites resulted, over the years, in the birth of a mass of ritualistic literature, popularly known as the Gṛhyasūtras. They multiplied in number in the hey days of Vedic Culture but as the rituals fell into disusue with the passage of time, the texts also suffered a decline.

The Gṛhyasūtra of Āśvalāyana, the pupil of Śaunaka, is related to the Ṛgveda and thus enjoys special sanctity and antiquity. Āśvalāyana recognises eleven Saṃskāras against the sixteen that are observed in the life of an individual from conception to cremation. It seems to indicate an early date for Āśvalāyana. The present edition of the text with Nārāyaṇa's Vṛtti, carried out with meticulous care and ability, has the merit of making available the Gṛhyasūtra that had been long out of print.

13. DARŚAPŪRṆAMĀSA - URMILA RUSTOGI - ENGLISH

The Foreword mainly serves to introduce the work. The book discusses in eleven chapters Darśapūrṇamāsa sacrifices with the funds of details, culled from the related texts. As the rules for their performance vary substantially from text ~~the~~ to text, a comparative study thereof has been successfully undertaken. The work may well pave ~~pase~~ the way for carrying out a thorough and systematic study of all the major sacrifices, detailed in old texts.

14. INDRA AND VARUṆA IN INDIAN MYTHOLOGY - USHA CHOUDHARI - ENGLISH

It is an exhaustive Foreword, running into more than three pages. While the book traces the development, mythologically and philosophically, of two of the most important deities ~~gods~~, Indra and Varuṇa and brings out the various changes and transformations that they have undergone down the ages, from the Saṁhitā's to the Mahābhārata, the Foreword sheds valuable light on the origin of the various myths connected with them and the close association that existed between gods and men in ancient times.

It was to highlight the diverse powers and functions of the gods that a mass of myths emerged, over the years. The myths are not mere narratives, but, more often than not, are invested with esoteric and philosophical significance. An exhaustive and multi-dimensional study thereof serves to reveal the true nature,

character and personality of the various deities. This is what the present book does in respect of Indra and Varuṇa.

As the natural phenomena ~~was~~ were endowed with godhood by the primitive man there existed close communion between the two. They helped each other, shared common characteristics and weaknesses. Indra and Varuṇa who held dominant position in the Vedic period, yielded place to new gods like Viṣṇu and Śiva and slipped into background in the Puranic age. The mode of their worship also underwent a basic change. The different cultural strands might have contributed to the phenomenon. It is these Vedic deities that have been subjected to a thorough study in the present book.

II 7. PURĀṆA

15. PURĀṆĀNAM KĀVYARŪPATĀYĀ VIVECANAM

- RAMA PRATAP - ENGLISH

Evolved over the ages, the Purānas are a formidable mine of diverse lores, not precluding philosophy, grammar poetics, lexicography and geography. Though most of the Purānas suffer from corrupt text, yet they hold vast possibilities for ~~the~~ researchers to exploit them for valuable ~~studies~~ information. Quite a few of the Purānas have indeed been subjected to sustained scrutiny from the viewpoint of culture, philosophy, religion and language. However, the study of Poetics as set

forth therein, has been a desideratum. The present work fulfils it admirably well. The bulk of the rhetorical precepts is embodied in only two of the Purāṇas: the Agni and the Viṣṇudharmottara. The author has traced the illustrations of the principles of Poetics as found in them, to the other Purāṇas, viz. the Viṣṇu, the Mārkaṇḍeya and the Bhāgavata. The comparison that he has attempted with the works of authorities like Bhāmaha, Daṇḍin and Mammaṭa has immensely enhanced the value of the study. It has thereby assumed the form of a document dealing with the historical development of the science of Poetics. However, the author could have profitably enlarged the scope of the study by including in its ambit some other Purāṇas as well.

III 3. GRAMMAR

16. VAIYĀKARAṆABHŪṢAṆASĀRAḤ DHĀTVARTHANIRṆAYĀNTAḤ (BHAIMĪBHĀṢYOPETAḤ) - BHIMSEN SHASTRI - HINDI

The Vaiyākaraṇabhūṣaṇasāraḥ has claimed a longer Foreword. ~~The Foreword~~ which purports to be an incisive ~~note~~ critique on the work and its author Kauṇḍabhaṭṭa Son of Raṅgojibhaṭṭa and nephew of the great grammarian Bhaṭṭojidīkṣita, Kauṇḍabhaṭṭa was a contemporary of Paṇḍitarāja Jagannātha, who is known for certain to have been a court poet of the Mughal emperor, Shahjahan.

The Vaiyākaraṇabhūṣaṇasāraḥ is a shorter version of the author's Vaiyākaraṇabhūṣaṇa, which has a still shorter recension in the

Laghuvaiyākaraṇabhūṣaṇasāra which ~~It~~ accords with the practice of the day. ~~to prepare these Manjusās provide an exact parallel~~. though the Vaiyākaraṇabhūṣaṇasāraḥ is an epitome of the Vaiyākaraṇabhūṣaṇa, it has established itself, over the years, as an independent work because of its various excellences. Its popularity and worth are attested by the number of commentaries that sought to elucidate ~~resolve~~ it, at different points of time. The Vaiyākāraṇabhūṣaṇa and its two summeries purport to be an exhaustive commentary on Bhaṭṭojidīkṣita's 74 Kārikās, which themselves represent the essence of his Śabdakaustubha, the well-known commentary on the Aṣṭādhyāyī. It closely follows the Mahābhāṣya. Herein Kauṇḍabhaṭṭa has examined the views of the Mimāṁsakas and Nyayakias, besides those of the grammarians on diverse issues pertaining of ~~to~~ the philosophy of grammar. With sound arguments he has upheld the views of the grammarians in preference to those of the other two schools. It was indeed his declared aim.

The present edition of the text upto the Dhātvarthanirṇaya by Bhimsen Shastri, is a veritable boon to the scholars.

17. LAGHU SIDDHĀNTA KAUMUDĪ (TIṄ~~G~~ANTA)

- BHIMSEN SHASTRI - HINDI

A well ~~known~~ Written Foreword, highlighting the virtues of the present edition, it amounts to a valuable note on the history of Sanskrit Grammar and the importance of the

Laghusiddhāntakaumudi in the grammatical studies.

Because of its vital role in ensuring the correctness of the language, Sanskrit grammar has evoked wide acclaim, so much so that it has come to be rated as a smṛti. The history of grammatical studies in India goes to ~~the~~ hoary past. Pāṇini himself mentions as many as ten of his predecessors in ~~the~~ his Aṣṭādhyāyī. Any departure from the norm set by him was bitterly frowned upon. A firm grasp of the Paninian grammar is essential to delve deep into the intricacies of the Sanskrit language. Nothing else can substitute or supplant it. With the passage of time, efforts began to be made to rearrange the Aṣṭādhyāyī according to ~~the~~ various topics ~~subjects~~. The process that began with the Rūpāvatāra of Dharmakīrti gained momentum with the Prakriyākaumudī and reached its acme ~~climax~~ in the Siddhāntakaumudī of Bhaṭṭojidīkṣita. His pupil Varadarāja ~~has the distinction of~~ reduc~~ing~~ed in above work ~~the Aṣṭādhyāyī~~ to two handy volumes the Madhyasiddhāntakaumudī and the Laghu-siddhāntakaumudī. ~~Of these the~~ or going for shorter name Laghukaumudī which enjoys unmatched popularity as an ~~gateway of~~ introduction to text of Sanskrit grammar.

The present edition of its Tiṅanta section with an exhaustive and peneterating Hindi commentary thereon outshines the earlier commentaries by virtue of its diverse

excellences. Of the various distinguishing features, the complete pardigramps of the roots in all the tenses, tables of roots with a host of prepositions and useful exercises at the close of each section, deserve special mention.

18. LAGHU SIDDHĀNTA KAUMUDĪ (SAMĀSAPRAKARAṆA)

- BHIMSEN SHASTRI - HINDI

It is again an important Foreword. It deals with the nature and function of *Samāsa* and some other related issues.

Basically *Samāsa* means *samasanam*, putting the various words (*padas*) together. This is what the Latin componore, from which is derived the English word Compound, Connotes. When put together, the first change that occurs in ~~them~~ the words is that they drop their *sup* suffixes thereby they lose their distinct entity and join to form one *Pada*, the compound. Brevity is inherent in the phenomenon. It is because of it that the word *Samāsa* means 'brief' also. And that accounts for its popularity with the writers. Even in the Dvandva Compound, which when formed take the dual or plural number, brevity is perceptible in omitting the repeated use of *ca* besides the *sup* suffixes. The Aluk compound also is marked by succintness in forming one *Pada* in place of two or more, though the first word retains its original *vibhakti*. Apart from that, it comes to have one accent.

The present commentary on the *Samāsa*-

prakarana of the Laghusiddhāntakaumudī is ~~distinguished~~ marked by the author's characteristic profundity of grammatical equipment and lucid style. The illustrations that he has mustered from popular works not only supplement the traditional ~~examples~~ ones, ~~but~~ they also ~~go far to raise its value~~ impart familiarity to the reader.

19. ARCHAIC WORDS IN PĀṆINI'S AṢTĀDHYĀYĪ

-AVANINDRA KUMAR - ENGLISH

The Foreword adds up to a short critique on the work under review. The word archaic means that which though no longer in common use, is retained for special purposes. Its use by the author would make sense only with reference to the Post-Paninian period, because Pāṇini cannot be supposed to have dealt with the words that had fallen into disuse. Moreover, a word may be unknown in a part of the country but may be current in the other. A sizable mass of words might have been lost with the literature ~~that has been~~ destroyed by the marauding hordes. Even in the case of the words that are well-known and are a current coin, it is not always possible to determine their precise meaning. Dhanvan is one such word as has been explained differently by the different writers and commentators. Some words like śārada convey a particular meaning only as a part of another word. It appears that whenever our author opines that a particular word does not

exist in literature, he seems to mean that its use is rather rare or infrequent. He has taken up ~~a mass of~~ some eighty words for ~~exhaustive study. His keen insight and wide learning have invested the critique with charm and authority~~.

IV ~~4~~. POETICS

20. POST-MAMMATA SANSKRIT POETICS (AS REFLECTED IN NAÑJARĀJAYAŚOBHŪSANA)

- SUNDARI SIDDHAN~~TA~~RTHA - ENGLISH

Beginning with Vidyānātha, the Yaśobhūṣaṇa form of literature represents a distinct class in the Post-Mammaṭa era. It is a queer mixture of poetry, drama, Poetics and Dramaturgy. Since the Yaśobhūṣaṇa writers were both poets and critics, they did not have to look to other writings to draw illustrations for the precepts enunciated by them, their own works themselves ~~provided~~ providing them ~~the required illustrations~~. However, the fact that they drew ~~examples~~ illustrations from their own writings does not necessarily make them artificial or contrived. They ~~are marked by~~ can on contrary do have freshness and originality. All the illustrations ~~cited~~ by Nṛsimhakavi ~~in the work~~ relate to his patron Nañjarāja. The phenomenon may smack of sycophancy but ~~this is something that was not loathed in the~~ [illegible] feudal milieu. Nṛsimha's comments on the passages in the play form a sort of running commentary from the dramaturgical point of view. It may well be termed as

practical teaching of dramaturgy. The points that Nṛsiṁha makes on Poetics and Dramaturgy are precise and logical. The present study discusses in detail all the principles of Poetics and Dramaturgy set forth by ~~the author~~ Nṛsiṁha and highlights the influence that the earlier poeticians exercised on him.

21. COMPARATIVE AND CRITICAL STUDY OF EKĀVALĪ

- SAVITRI GUPTA - ENGLISH

~~With Ekāvali Vidyādhara blazed the trail~~ of what has come ~~to be called the Yaśobhūṣaṇa~~ form of literature. Based on the Kāvyaprakāśa ~~it~~ the work deals with all the topics discussed by Mammaṭa. Its uniqueness lies in the fact all the illustrative verses in the work are of the author's own composition and seek to extol his patron Narasiṁha. The device has been exploited in many a subsequent work. The present work is a perceptive critique on all the topics discussed by Vidyādhara. In the concluding chapter, the author has sought to highlight Vidyādhara's contribution to Sanskrit Poetics. ~~This is something that is not found in critical works on Sanskrit Poetics also.~~

22. SAṀSKṚTA KĀVYAŚĀSTRA ME KĀVYABIMBAVIVECANA

- SIVA PRASAD BHARDVA~~I~~J - HINDI

The work discusses the theory and practice of poetic imagery in Sanskrit Poetics. ~~Imagery~~ which plays a vital role in lending force to the expression. It infuses life and vibrance to what

otherwise would have been a stale expression. This is what is at work behind most of the Arthālaṁkāras. The vast literature of Sanskrit is full of poetic images, as employed by the various ~~authors~~ writers. The author has ransacked the formidable mass of literature, both sacred and profane, with the result ~~the~~ this work has become a veritable encyclopaedia of poetic images. He has also utilized the western Poetics with profitable result.

VI. CLASSICAL LITERATURE

23. VĀLMĪKI AURA KĀLIDĀSA KĪ KĀVYAKALĀ

- NODNATH MISHRA - HINDI

Vālmīki and Kālidāsa occupy a high place in the galaxy of Indian poets. One is Ādikavi, the other is Kavikulaguru. Their greatness is testified by the influence they have exercised on the successive generations of poets. Besides poetic genius of high order, they concur on the contents of their works. Both seek to narrate the ennobling story of Rāma. While Vālmīki does it independently, Kālidāsa ~~has~~ dealt with it as a part of his magnum opus, the Raghuvaṁśa. It is the Rāmāyaṇa and the Raghuvaṁśa that form the basis of the present study. Dr. Mishra has subjected them to a sustained comparative analysis from the standpoint of their themes, characters and poetic trappings like the metres and figures of speech which has

contributed to a better understanding of the two poets. The way he has traced the various dramatic junctures in their themes speaks volumes of for his equipment in dramaturgy. The use of a larger number of metres by Kālidāsa in his poem that is no match to the girth of Vālmiki's epic bespeaks their successive growth over the years. Written in a lucid style and chaste language, the work emerges as an important critical study of the two great poets of India.

24. KĀLIDĀSA-SĀHITYA EVAM VĀDANAKALĀ

-SUSHMA KULSRESTHA - ENGLISH

Though dealing with a technical subject like music the Foreword has an aura of authority about it and thus testifies to Dr. Shastri's fairly good knowledge of the discipline.

As a versatile genius, Kālidāsa was well-grounded in a plethora of śāstras, including the science of music. His knowledge of the discipline spanned both its theoretical and practical aspects. He was ~~abreast~~ quite familiar was of a large number of musical instruments, their varities, ~~and~~ and types and ~~the~~ associatir functions ~~they were supposed to discharge~~ on different occasions and in different situations. Thus Bherī was beaten in the battles and Paṭaha was struck at the time of worship of the deity. For the sound of different instruments ~~he~~ Kālidāsa has used different words which show his familiarity with the niceties of music. As a scholar, well-versed in Sanskrit and music,

Dr. Sushma Kulsrestha has turned focus on this neglected field of study and has given a fascinating account of the instrumental music, as revealed in Kālidāsa's work. The book adds up as an important contribution to the technical literature.

25. KĀLIDĀSA BIBLIOGRAPHY - S.P. NARANG - ENGLISH

As the most gifted and representative of the Sanskrit poets, Kālidāsa has been a perennial subject of study and research, down the ages. A stupendous mass of literature has therefore grown on him and his works. The Kālidāsa Bibliography by S.P. Narang purports to be a sustained survey of the writings on Kālidāsa, his life and works, editions of his works, their translations, commentaries and critiques thereon in almost all the languages of the world. But since what has been written so far does not exhaust all that can be still written on the great poet, the Bibliography Will be ~~shall have~~ open to additions in subsequent years. That however does not diminish its worth and value.

26. PAÑCADEVATĀSTOTRĀṆI

- SURENDRA NARAYANA TRIPATHI - SANSKRIT

Of the enormous mass of hymns pertaining to the various gods, those preserved in Ms form outnumber the ones that have been published, over the years. Besides their philosophical contents, quite a number of them merit attention as worthy pieces of poetry. The study of the stotras

from these angles has long been a desideratum which the present work fulfills excellently well. It undertakes an exhaustive evaluation of the host of stotras addressed to the five gods, namely, Ganeśa, Śakti, Śiva Viṣṇu and Sūrya. Dealing with a neglected field of study, the work ~~is a~~ deserves serious notice welcome piece of research.

27. SĀHITYASRAṢṬĀ ŚRĪVIDYĀDHARA SHASTRI

-PARMANAND SARASVAT - HINDI.

The contemporary literature of Sanskrit has not received the attention that it otherwise deserves as a vibrantly distinct entity. It is indeed a matter of pride that an endless mass of literature on every conceivable theme and genre is being written by a galaxy of gifted writers. Pt. Vidyadhar Shastri is one such author who has to his credit a whole gamut of writings on various aspects which combine to enrich the contemporary literature. Dr. Paramanand Sārasvata has laid the lovers of Sanskrit under a deep debt by undertaking in the present volume a full-fledged critical study of Pt. Vidyādhara's writings.

28 KĀDAMBARĪ KĀ KĀVYAŚĀSTRĪYA ADHYAYANA

- RAJESWARI BHATTA - HINDI

He who has the expertise to create poetry out of prose, otherwise believed to be synonymous with insipdness, is a true poet. There is a long tradition of such poets in Sanskrit. Of them Bāṇa stands supreme because of the poetic heights to which he has raised

the sanskrit prose. His *Kādambarī* is but another name of the poetic excellences of which prose is capable. What accounts for the greatness of the *Kādambarī* has been tellingly brought home in the present monograph. It means to be the first ever full-fledged study of Bāṇa's *magnum opus* in accordance with the rhetorical precepts. The author has diligently traced and illustrated the various trappings of poetry namely, Rasa, Guṇa, Alaṁkāra, Vṛttis, descriptions, etc. as they unfold themselves in the *Kādambarī*.

29.

The Foreword is an illuminating critique on the deep influence that Vālmiki's *Rāmāyaṇa*, the fountain-head of great poetry and ethical conduct, has exercised in and outside the country. Known to exist in no less than 360 versions, the epic has led to the birth of a mass of Rāma literature. The neighbouring countries of South-East Asia have also come under its spell. They have their own versions of the *Rāmāyaṇa*. The volume contains a bunch of scholarly papers by the *Rāmāyaṇa* – experts from different countries. Since they are steeped in different traditions, their presentations are bound to unfold the various contours and nuances of the Rāma-story and thereby contribute to its better understanding and appreciation.

30. MIND AND ART OF BHAVABHŪTI

- VIMLA GERA - ENGLISH

By far the best Foreword written by Dr. Shastri, it is a peneterating critique on Bhavabhūti and the present work. It seems to be have been written in a highly surcharged mood, marked by close communion with the great poet-dramatist. Such is the onrush of emotions that it is poetry that breaks through what is intended to be prose. As Bhavabhūti is the undisputed master of Karuṇarasa, the role that Pathos plays in creating poetry has claimed a sizable part of the Foreword. The beauty and worth of the Foreword can best be appreciated in original. The relevant excerpts are therefore reproduced here:

"As far as the complete, uninhibited delineation of the sentiment of pathos is concerned, Bhavabhūti would yield the palm to only a few, if at all. His poem is a cry of an anguished heart. ..... A pathetic scene melts the heart as nothing else would; it excites the emotions to the highest pitch and then some words come out straight from the innermost recesses of the creative mind the connoisseurs call it a poem.

Bhavabhūti was a great playwright by all standards but his greatness ~~his~~ lies not in his artistry as a playwright. There were many others who were more skilled than he in producing works of art. Bhavabhūti could not

evidently hope to unroll a tapestry which would surpass others of its kind in patterns and colour designs. But he could certainly unroll his emotions, not for any and everybody, but for the one like him — mama ko 'pi samānadharmā मम कोऽपि समानधर्मा. He was writing his play for that samānadharmā समानधर्मा of his who would cry at anything incongsous in life, who would fly into righteous indignation at the palpable wrong committed by the leaders of society.

While in style and technique Bhavabhūti was generally a conformist, he was a little unconventional in bringing to the fore some of the latent contradictions in contemporary society. The Mālatīmādhava is an example of this par excellence --- Bhavabhūti was trying to bring into open the weak points of the society of his times, its hypocrytical nature, with a view to reforming it. The Bharatavākya in his Uttararāmacarita sums up this aim."

So far as ~~the~~ Vimla Gera's work is concerned, it has eminently succeeded in probing the mind and spirit of Bhavabhūti. The author has discussed all the controversies about him and his works. Her conclusions are marked by sober judgement and critical approach. She has been bold enough to question the views of some of the stalwarts in the field. She emerges as a true sahṛdayā सहृदया and a competent critic.

VI ~~6~~. EDITED WORKS

31. DARŚANAMĀLĀ - R. KARUNAKARAN - ENGLISH

The Foreword is a critical note on both the Darśanamālā and the Indroduction prefixed to the edition. As an Advitic thinker, Narayan Guru is of the view that truth is of the nature of pure consciousness which is one and non-distinct from Jiva and Brahman. According to him it is truth that can lead to the welfare of mankind.

In the Sanskrit Introduction, the editor has discussed the concept of Truth in the light of old literature and schools of philosophy, particularly the upanisads. He has also drawn distinction between the Advaita and the Buddhist thinking. The Introduction bears deep imprint of the editor's profound equipment in Vedānta.

32. SAṀSKṚTA GĪTĀÑJALI - SUSHMA KULSRESTHA - HINDI

The Foreword emerges as a peneterative note on the close relationship of music and Sanskrit poetry, and the charm that music lends to it. the Ādikāvya to which is traced the origin of Sanskrit poetry is not only rich in rhythm but can also be ~~also~~ sung to the accompaniment of various instruments. Phooler calls poetry music in word and music poetry in sound. When set to music, poetry overwhelms the listener with its sweetness and serves to heighten the aesthic pleasure. The fascination for music has led a number of poets, both old and new, to set their works to music. Even in some of the modern dramas, the

verses have been ~~invested with~~ given the garb of music. It has made them ~~both~~ more effective and attractive.

In the present work, the author has set to music certain representative poems or parts thereof, and has thus opened new vistas in literature.

33. SVĀNUBHŪTINĀṬAKAM - UMA S. DESHPANDE -ENGLISH

The ~~Preface~~ Foreword brings out in relief the salient features of the play, edited on the basis of two manuscripts, as well as that of the Introduction that precedes it. The Svānubhūti-nāṭakam belongs to the class of Sanskrit ~~dramas~~ plays that are meant to be read rather than performed on the stage. Weighed down with the jargon of Advaita philosophy, it is hardly worthy of being put on boards or resolved by the lay reader. Lengthy conversations including those on abstruse philosophical problems, intricate compounds, forced alliteration and strained attempt at embellishment combine to turn it into a pedantic exercise, with little dramatic justification. The author might have succeeded in his objective of propagating the Advaita Vedānta through the play, ~~it~~ which ~~is~~ at best is an apology for (a play) ~~drama~~, though as a literary piece it is not shorn of charm and worth.

While the editor's Introduction to the ~~play~~ work is informative highlighting all essential issues concerned with the play, her English translation bespeaks her transparent understanding of the

text, which because of its philosophic overtones, is doubtless abstruse at places.

34. ŚYAINIKAŚĀSTRAM (THE ART OF HUNTING)

TR. MM H.P. SHASTRI, EDITED WITH A CRITICAL INTRODUCTION BY MOHAN CHAND - ENGLISH

The Śyainikaśāstra by King Rudradeva of Kumaun is a practical guide to the art of hunting, which had gained respectability as a pastime in ancient times. The game as described herein bears strinking resemblance (o ~~With~~ its description in Abul Fazal's Ain-i-Akbari. The text was edited with an excellent English translation by H.P. Shastri but because of other preoccupations he could not contribute the Introduction to it. This is what Dr. Mohan Chand has done in the present edition ~~of the text~~. He has pressed into service the diverse sources to give a connected account of the art of hunting since the Pre-vedic times.

VII ~~X~~. CULTURAL AND HISTORICAL STUDIES

35. FAITHS AND BELIEF IN THE KATHĀSARITSĀGARA

-NIRMAL TRIKHA -ENGLISH

Because of its stupendous size and varied contents inherent in the plethora of its stories, the Kathāsaritsāgara of Somadeva is a veritable ocean of cultural data that, on perceptive analysis, yields ap happy account of the various aspects of the contemporary society. The present study pertains to the Faiths and Beliefs as they manifest themselves in the work.

The painstaking study reveals that while Hinduism and Buddhism were the chief persuasions of the people, the former included in its ambit a host of sects and sub-sects, that had fixed codes of conduct. Each of them arrogated to itself the highest worth and truth. In a bid to establish their credentials they did not hesitate to spit venom against ~~the~~ other sects. It was a sort of superstitious society, having undying belief in the efficacy of various omens and dreams, which incidentally have changed little, down the ages. These are equally ingrained in the psyche of other peoples also.

The author has waded through the *Kathā-saritsāgara* with a good sieve and has presented an interesting account of the social ethos of the period.

36. PRĀCĪNA KAMBOJA : JANA AUR JANAPADA

- JIYALAL KAMBOJ - HINDI

Drawing upon a vast mass of material, the book presents a fascinating account of the history and culture of the Kamboj people, situated at the fringe of the North-Western part of the country, from the vedic period up to the 12th century A.D. The author's deep study of the basic literature and other related sources, critical approach and comparative analysis of the Indian traditions and travelogues of the foreign visitors combine to make the work authoritative and authentic. As the history of

ancient India is the history of the various Janapadas, such monographs serve to put the history of the various parts of the country in its true perspective.

VIII. CONTEMPORARY LITERATURE

37. DEVAYĀNĪ (SAṀSKṚTANĀṬIKĀ)

-RAM KISHORE MISHRA - SANSKRIT

The Devayānī, a Nāṭikā in four Acts, by Ram Kishore Mishra, one of the gifted and prolific writers of the day, seeks to invest the episode of Kaca and Devayānī, related in detail in the Mārkaṇḍeyapurāṇa and the Mahābhārata, with a dramatic garb. Because of its dramatic overtones the episode has captured the imagination of some of the other contemporary writers, as well. In order to make the episode square with the requirements of the play, the author has introduced in it certain telling changes which attest to his innovative faculty and skill in evolving a cohesive ~~drama~~ play out of the Puranic legend.

Marked by lovely dialogues, skilful execution of the theme and winsome expression, the play adds up as a worthy contribution to the mass of modern ~~drama. And~~ Sanskrit plays. Within its narrow limits, the Foreword purports to be a crisp evaluation of the play.

38. KĀÑCANĪ VĀSAYAṢṬIḤ - DEVADATTA BHATTI - ENGLISH

Preceded by an interesting note on the evaluation of Sanskrit metre, the Foreword brings into bold relief the varied excellences of the present collection of Pt. Devadatta Bhatti's poems which

cry notice as much for the breath-taking freshness of their themes as for the blank verse they are ~~en~~clothed in.

The love of the ancients for rhythm in poetry had crystlised in the evolution of various metres, over the years. But while they stuck to the orthodox metres, it was in the beginning of the present century that Hindi and Urdu metres came to be used in Sanskrit poetry. The blank verse is altogether a recent phenomenon. Devadatta Bhatti is one of the few poets who have handled it with admirable skill and fruitful results. His Kāñcanī Vāsayaṣṭiḥ ~~[illegible]~~ bears testimony to the great ~~utmost~~ possibilities of the Sanskrit language ~~speech~~ in ~~to~~ conveying effectively the varied and complicated contours of the modern thought and the social milieu with all its conflicts and contradictions. Some of the poems are marked by the leftist learnings. The collection is indeed a feather in the cap of the poet and does ~~proud to~~ the Sanskrit poetry proud. It may well pave the way for unconventional poetry in Sanskrit.

39. MOKṢAMŪLARAVAIDUṢYAM

-BHAVANISHANKAR TRIVEDI - ENGLISH

Broadcast from the Delhi Station of the All India Radio, the Mokṣamūlaravaiduṣyam, a play in three Acts, means to dramatize the life of Prof. Maxmuller, one of the tallest Vedic scholars. ~~that the world has known so far~~. Despite the pitfalls inherent in giving a dramatic garb to the chequered career of a great stalwart, the

author has spun out a play, full of interest and charm. Written in a felicitous style, the play is characterised by crisp dialogues. The playwright has brilliantly highlighted the magnificent contribution that the mighty scholar made to the Vedic studies.

40. KARṆĀNANDAḤ -ED. HITANAND GOSWAMI -HINDI

The Foreword ~~to the~~ 10750 words ~~Karṇānandaḥ~~ is exhaustive enough to be a is full-fledged critique ~~on the poem~~. The poem purports to be a spontanous outpouring of a Bhakta's heart in praise of Lord Hari. Written in mellifluous style, it is true to its name. It is indeed nectar to the ear. Though endowed with outer trappings and padded with a number of intricate grammatical forms and uncommon words generally met with in works like the *Bhāgavatapurāṇa*, the *Karṇānandaḥ* is marked by exceptionally lucid expression and unusal flow, which occasionally touch dizzy heights. His Bhakti apart, the poet in the author asserts himself in mustering a variety of devices to lend clarity to the expressions. Of the figures of speech, he has administered liberal doses of Anuprāsa, Rupaka, Upamā and Mālopamā. He excels in drawing word-pictures which are invariably lovely and full of life. He has used no less than 123 metres in the poem. It may well be the largest number employed in a single work. These combine to turn it into a *śāstra-kāvya* of sorts, padded with illustrations of a host of metres. They also

bear testimony to the author's equipment in the science of Prosody. But in ultimate analysis these trappings hardly carry weight with the author, who, as a Bhakta par excellence, views the fulfilment of his mission in undiluted devotion to the Lord.

41. BĀNGLADES'ODAYAM - RAM KRISHNA SHARMA - ENGLISH

Running into as many as sixteen printed pages, the Foreword is by far the longest ever written by Dr. Shastri. As implied by the title, the play deals with the emergence of Bangladesh as an independent country from the ashes of what was East Pakistan. The history of the birth of Bangladesh, though painful and bloody, abounds in a plethora of details which pose a challenge even to the most ingenious dramatist to evolve out of them a cohesive narrative for the play. While the author has painstakingly checked the veracity of the details from the related records and documents besides the actual actors in the war theatre, he has employed various devices, both conventional and non-conventional, to knit them together to answer the requirements of the play ~~the play~~ which describes vividly the part played by the Indian army in the liberation of Bangladesh under the expert leadership of General Manek~~shaio~~shaw and its political ~~helmsmanship~~ leadership of Prime Minister Indira Gandhi. The playwright excels in the art of ~~drama~~ play-writing. Besides the brilliant theme evolved out of a mass of

frustrating data, he has the expertise in mustering an expression that accords with the occasion and the character. This is tellingly illustrated by Yahya's broadcast to the nation at the fall of Dacca wherein he even as grudgingly conceding the defeat, visions victory. The conversational style favoured by the author to have a dig, sharpens the barb. Written in a lively style and in a lucid language, the play, in view of the paucity of poltical ~~Dramas~~ plays plays, adds up as an abiding contribution to the dramatic literature. It also serves to illustrate the vitality of the sanskrit language to measure up with the most modern subjects.

42. MADURĀMLAM - VEENAPANI PATANI - ENGLISH

While concuring with the earlier ones in slimness, the modern one-act play in Sanskrit has chalked out for itself new vistas both in technique and subjectmatter. It is now mature enough to reflect the whole gamut of social problems alongwith the trials and tribulations that vex the modern man. Four of the five plays included in the collection, appropriately entitled Madhurāmlam, deal with one social problem or the other. However, it is the Pratibuddhā that carries the palm. It depicts the life of a working woman who is torn between the conflicting considerations of running a home and doing a job. Unable to leave either, she strains herself to the maximum

to strike a semblance of balance between the two so that she may avoid frustration and lead a normal life. This is the message that is conveyed by the harassed woman's first tendering resignation from the job and then withdrawing it to keep the family going economically. The *Nāradadautyam* puts the spotlight on the advancement in technology that man has made though he himself remains stuck in mutual jealousis and conflicts. The *Yāthārthyagaralam* brings out the fickleness of luck. Those who are mad after it, end in disaster.

All the five plays are well-designed. The development of the theme is traced in them through different scenes with different episodes as they unfold themselves in their gradual movement forward. With a sprinkling of a large number of modern terms and idioms, the expression retains liveliness throughout. The ~~Its~~ socially relevant themes and sensitive and artistic presentation thereof combine to ensure the collection a high place in modern dramatic literature.

43. BHĪMAŚATAKAM - SHRIKRISHNA SEMWAL - ENGLISH

The *Bhīmaśataka* belongs to that class of *śatakas* that are not mere ~~compendia~~ Collections of independent verses (*muktakas*), but have a connected narrative as their subject-matter. As is evident from the title, it unfolds the life-history of Dr. Bhima Rao Ambedakar, who,

is rightly hailed as the Father of Indian constitution because of his sterling contribution to its framing. A man of many parts, he emerged as an uncompromising champion of the interests of the scheduled castes, denounced as untouchables and treated as such. Marked by easy and fluent expression, enriched by alliteration, the *Bhīmaśataka*, on the author's own statement, is a pretty poem.